

# MUSICAL AMERICA

Vol. XV. No. 25

NEW YORK

EDITED BY

John C. Freund

APRIL 27, 1912

\$2.00 per Year  
Ten Cents per Copy

## DAMROSCH'S OPERA FOR METROPOLITAN

**"Cyrano de Bergerac" Assured for  
Next Season—More Americans  
in Company**

America will again have its part in the repertoire of the Metropolitan Opera House next season, for the statement made tentatively in MUSICAL AMERICA recently that Damrosch's "Cyrano de Bergerac" was one of the works to be given has now been confirmed by the definite announcement of General Manager Gatti-Casazza. Mr. Gatti-Casazza sailed for Europe on the *George Washington*, Thursday, April 18, accompanied by Mrs. Gatti-Casazza (Frances Alda) to spend the Summer principally in France and Germany, making his arrangements for next season.

"Cyrano de Bergerac" will be produced for the first time on any stage by the Metropolitan and will be sung in English. It will enable Pasquale Amato, the Metropolitan's famous baritone, to make his first appearance in an English rôle, for to him will be given the title rôle, which, in the drama, was made such a masterpiece of poetic acting by Richard Mansfield in this country and the elder Coquelin in France. The other characters have not yet been cast, but Alfred Hertz will be the conductor.

Mr. Gatti-Casazza said before his departure that he would schedule the premiere of the new opera as early in the season as practicable, probably in January. The work was selected, he declared, not because it was in English, but because it had sufficient merit to warrant its production. The Rostand drama lends itself with particular effectiveness to operatic purposes, and foreign composers, like Puccini, seeing this, have often sought the privilege of setting it to music. M. Rostand has denied permission, however, but it is understood that this restriction does not hold in this country.

The music of the new "Cyrano" is by Walter Damrosch, the conductor of the New York Symphony Orchestra and the composer of one other grand opera, "The Scarlet Letter," and the libretto is by William J. Henderson, music critic of the New York Sun. The work follows Rostand's play closely, and the text is so well written and so appealing, according to Mr. Gatti, and the music so "delightfully melodious," that he has the greatest hopes of its popular success. It is in four acts, condensed from the five acts of the play, and the battle scene and the convent scene are connected with an intermezzo.

Begun Ten Years Ago

The work was begun by Mr. Damrosch and Mr. Henderson about ten years ago, but the composer has rewritten much of it since the original draft. It is a strictly American work, for Mr. Damrosch, although born abroad, has lived for so long in America and been so long identified with American musical interests, that he is in fact an American. The opera was not entered in the Metropolitan \$10,000 contest, won by "Mona," for the reason that the composer, being one of the judges, was not eligible to compete and for the additional reason that it was not completed in time.

In the absence from New York of Mr. Damrosch, who is on tour with his orchestra, Mr. Henderson gave out a few facts concerning the opera.

"I wrote the libretto ten years ago at Mr. Damrosch's request," said he. "It is all in verse and partly in rhyme. In the play the last act occurs fourteen years after the battle, but we have changed this so that the last scene follows immediately after the battle, taking place in the convent garden, where *Cyrano* has been brought mortally wounded. I was naturally guided constantly by the Rostand text, which I have paraphrased in parts. The paraphrasing is entirely my own, and I have introduced entire passages which do not occur



MAUDE KLOTZ

—Photograph by F. C. Bangs.

**This Gifted Young Singer Has in One Season Established Herself High in the  
Ranks of American Sopranos. (See Page 37)**

in the play. Besides *Cyrano*, *Rostand* and *Christian*, there are two other important rôles, that of the pastry cook and that of *de Guiche*, a bass rôle. The rôle of *Roxane* is written for a coloratura soprano.

Mr. Damrosch has not quite completed orchestrating the work, but has promised that everything shall be in readiness by the first of September. It has been suggested that possibly Miss Farrar or Mme. Alda may be engaged to sing *Roxane*, and that Mr. Martin may be chosen as the *Christian*. These selections have not yet been made, however.

Besides his two grand operas, Mr. Damrosch is the composer of a comic opera, "The Dove of Peace," which is announced for production next Fall, and of a large number of songs, the most frequently heard of which is "Danny Deever."

Five More American Singers

In addition to the fact of the production of a new American opera, it is interesting to note that next season will see five more American singers added to the Metropolitan roster, which will make a total of twenty-one. The five new ones are the sopranos, Vera Curtis and Louise Cox; two mezzo sopranos, Stella de Mette and Lila Robeson, and the young tenor, Paul Althouse. The engagements of the other new singers, such as Lucrezia Bori, the Spanish soprano, and Jacques Urlus, the German Wagnerian tenor, have been mentioned previously, with the possible exception of Carl Braun, who comes from the

Vienna Opera, and who sings in Italian, French and German.

General Manager Gatti-Casazza gave out the following statement on the evening prior to his departure:

"The management of the Metropolitan Opera Company desires to express its grateful appreciation to the public of New York for its continuous and generous support during the season just closed and to assure its patrons that in the future it will do everything possible to justify and retain confidence. It is also grateful to the press for its sympathetic and unprejudiced attitude towards the institution and its artistic efforts. The fact that the season has been carried through in a manner the most satisfactory possible is due to the co-operation of the entire personnel of the organization, great and small, which at all times has combined its energies with ability, loyalty and enthusiasm."

[Continued on page 37]

**Taft Bids \$450 for Box at Cincinnati  
Festival**

CINCINNATI, April 23.—Offering a premium of \$450, President Taft to-day registered the highest bid in the auction of boxes for the Cincinnati May Festival, to be given from May 7 to 11. The bid gives the President his choice of boxes. Mrs. Taft will attend the entire series and the President will hear the concerts of the first two days.

## CINCINNATI LOOKING FOR NEW CONDUCTOR

**Fiedler, Gabrilowitsch and Schneevogt Among Prominent Candidates, It Is Said**

The question as to who will be selected to fill Leopold Stokowski's place as conductor of the Cincinnati Orchestra is interesting musical authorities throughout the country this week. A number of important negotiations are under way and it is believed that an appointment will be made within a week or two.

Four or five names have been mentioned prominently in this connection, although, when MUSICAL AMERICA went to press no definite selection had been made. Among the possible candidates for the position is Max Fiedler, conductor of the Boston Symphony Orchestra, who relinquishes his post at the close of this season in favor of Dr. Karl Muck. The presence in Boston of W. Kesley Schoepf the Cincinnati millionaire and member of the board of directors of the Cincinnati Orchestra Association, gave rise to the rumor that Mr. Fiedler had been approached. To MUSICAL AMERICA's Boston representative Mr. Fiedler said he had received several communications regarding the directorship of the Ohio orchestra, but had not as yet had an official offer. Asked if he would accept if the offer were officially made, he expressed doubt.

"I like America very much and I also like a fine orchestra, such as the Boston Symphony," he declared. "It requires time, money and patience to perfect such an organization. I have made no definite plans for the future except that I shall sail for Europe on May 11."

In Cincinnati Mrs. C. R. Holmes, president of the Cincinnati Orchestra Association, stated that there was absolutely no foundation to the Fiedler rumor.

Another possible candidate for the position is Ossip Gabrilowitsch, the Russian pianist, who is well known throughout this country on account of his numerous concert tours here. Mr. Gabrilowitsch has been living in Munich for the past two years with his American wife, formerly Clara Clemens, daughter of the late Samuel Clemens (Mark Twain). Mr. Gabrilowitsch has been making "guest" appearances in Germany as a conductor and critics have spoken highly of his gifts in this direction.

Another candidate who has been recommended highly to the orchestra board is George Schneevogt, an orchestral director of Riga, Russia.

Mr. Stokowski will leave for Europe on April 30 to spend the Summer. It is now practically decided that he will return to America either next season or the season following as director of one of the leading orchestras here.

**Another Novelty for Chicago Opera  
Company**

Before leaving for Europe on the *Mauretania* last Wednesday General-Manager Andreas Dippel, of the Chicago Opera Company, announced that he had secured another novelty for next season in the opera "Kuhreigen" ("Cowbells"), by Wilhelm Kienzl. The work has had success on the Continent. Bellini's "Norma" will be revived for Mme. Celia Gagliardi, a new Italian dramatic soprano, and "Mignon" will also be given, with Maggie Teyte in the title rôle. Goldmark's "Cricket on the Hearth" will be sung in English and another novelty will be Mascagni's "Ysa-beau." Mary Garden will have two new rôles—*Salomé* in Massenet's "Hérodiade" and the title rôle in "La Navarraise," also by Massenet, the latter given in conjunction with "The Juggler of Notre Dame." Miss Garden will also probably sing *Manon*. The Chicago company's season will open in Philadelphia, October 31.



## AWAKENING AMERICAN INTEREST IN ENGLISH FOLK SONGS

### Mission of Walter Fuller and His Three Sisters, Whose Art Has Aroused Unwonted Enthusiasm in Boston—Place of the Folk Song in National Music

By LOUISE LLEWELLYN

BOSTON, April 11.—Seldom does Boston manifest the warm and spontaneous appreciation of the stranger that it has accorded to Walter Fuller and his three charming sisters of Sturminster Newton, Dorset, England, who have given more than a dozen concerts, public and private, of their national folk-songs in less than a month. Whether this unwonted enthusiasm is to be accounted for by the fact, as one of the Boston reviewers states, that the city is in a spiritual state to welcome a "pre-Raphaelite movement in music," or by the irresistible combination of sincerity and art and charm presented by this little family group, is a question that may interest an amateur psychologist. At any rate the Fullers, in coming to America with their repertoire of English folk songs, have done a thing which I dare say has been a far deeper source of satisfaction to them than any personal benefits that may have resulted from the experiment. They have vastly stimulated in the American audiences to whom they have sung, an interest in folk music and engendered a taste for the particular gems that England has added to the world's collection. The work of the Fullers has in it the elements without which no art can be fundamentally worthy—a disinterested love of their métier and a scrupulous conscience regarding it.

The most important of the programs given here by the Misses Fuller was probably that which took place at the Twentieth Century Club under the auspices of the club and the American Drama Society. There were also a complimentary recital for the students of the New England Conservatory, two public recitals in Jordan Hall and one at the Boston University, besides numerous private programs at the homes of wealthy amateurs. They left Boston last night and will go to Amherst, New Rochelle, Princeton, Philadelphia, Washington and New York before returning to England. It was approval and encouragement of Cecil Sharp, England's most distinguished musicographer and authority on folk music and dance, that inspired the American visit. The Misses Fuller and their brother are natives of Somerset, which county has yielded the most extensive fruits of Mr. Sharp's research. Many of the songs they sing, therefore, they have heard all their lives from the countryfolk 'round about so that their performance is not in the nature of a cult, grafted onto a conventional musical education, but a straightforward reproduction of a familiar thing. In their *mise-en-scène*, so to speak, in early Victorian costume without make-up or glare of footlights they have aimed to preserve the utter unconscious simplicity which is the whole environment of folk music; and again in their vocal interpretations, the direct, legitimate tone, guiltless of studied nuance.

A great deal might be said about the admirable enunciation of these young singers. Not a vowel was modified, not a syllable lost, for they realize too well the fact cited by Mr. Sharp in his recent work on "English Folk Songs" that "The original folk singer attaches far more importance to the words of his song than to its tune; that while he is conscious of the words that he is singing he is more or less unconscious of the melody." Mr. Sharp goes on to state that the singer's intonation, nevertheless, is nearly always quite perfect, which is, he suggests, no doubt, a result of singing always without an instrument. Introducing the Irish harp for the accompaniments is, from a musical standpoint, a most happy element of the ensemble presented by the Misses Fuller.

#### An English Folk Festival

These young ladies were associated with Mr. Sharp at the festival of folk song and dance which he organized last Summer at Stratford-on-Avon. There is so much so-called folk literature of an unauthentic nature being propagated throughout England that to counteract its meretricious effects Mr. Sharp created this opportunity for the proper study of the subject by a fortnight of lectures and performances in the gardens of the Memorial Theater at Stratford. Since that time the Misses Fuller and Walter Fuller have dedicated



The Misses Rosalind, Oriska and Dorothy Fuller (as They Appear, from Left to Right), Who Are Instructing American Audiences in the Beauties of English Folk Music

their energies to the aid of Mr. Sharp in his great work of resuscitating and revivifying the hidden treasure of national music.

They may quite truthfully be said to be the first of Mr. Sharp's missionaries, as it were, to visit America. He has set his unqualified approval upon their manner of presenting the English folk song, saying even that he has never heard folk singing which has given him greater pleasure. Of the harp accompaniments he said, "It sounds less modern and less obtrusive than the piano—and I hope that many people may be led to follow the example."

Mr. Fuller and his sisters have themselves organized, among the peasantry of their own neighborhood, festivals of song and dance; and their efforts have met with unexpected response from the people in spite of the indifference of the present generation to song traditions.

"The folk singers of to-day," says Mr. Sharp, "are the last of a long line that stretches back into the mists of far-off days. Their children were the first of their race to reject the songs of their forefathers. Nowadays the younger generations despise them, and when they mention them it is with a lofty and supercilious air and to pour ridicule upon them. The old singers, of course, hold the modern song in like contempt, although they accept the changed conditions with a quiet dignity which is not without its pathos. Imagine then their joy when the collector calls upon them and tells them of his love for the old ditties. He has only to convince them of his sincerity to have them at his mercy. They will sing to him in their old quavering voices until they can sing no more; and when he is gone they will ransack their memories that they may give him of their best, should, perchance, he call again as he promises."

#### Working in the Schools

Mr. Sharp is now at work on a plan to introduce these folk songs into the schools of England. He has already succeeded in bringing this about in some localities, with the result, he states, that "the children eagerly received them, and once again the old traditional songs were heard between school hours, from end to end of the long village street. Then, strangely enough, the fathers and mothers of the school children

pricked up their ears; the old songs caught their fancy. They learned them from their children and sang them with evident pleasure. That is to say, the men and women who forty or fifty years ago had scornfully refused to accept these same songs from their parents, were now learning them with avidity from their own children. Clearly, the fault was not with the songs nor with their attractiveness."

Mr. Sharp has admirably summed up his ideals for the future of the English folk song in the last chapter of his book. What he says is so applicable to the folk music of every country that a few random quotations may not be considered amiss. In refutation of the theory advanced by certain writers that music is a universal language and that national characteristics are elements of weakness rather than of strength, in that they tend to destroy its catholicity and restrict its appeal, Mr. Sharp says:

"This objection expresses no more than a half truth. Manifestly all music written in the conventional forms adopted by the nations of western Europe may be called universal in the sense that it is intelligible to all musicians, irrespective of nationality. At the same time the products of every existing school of music are characterized by certain attributes which are essentially and demonstrably national. Indeed it would be difficult to cite a single instance of a school of art or of literature of which this could not be said.

"There is no mistaking German music for French, or French for Italian music, although the music of each may make an appeal that reaches beyond the limits of its own country. The truth is that although in one sense the musician speaks in a universal language he nevertheless betrays his nationality in his music every whit as much as he does in his speech. Music is a medium of expression analogous to that of language, and although its range may be less restricted than that of speech it is itself bound by certain national limitations. \* \* \*

#### The National Idiom

"Now we have seen that the earliest form of music, folk song, is essentially a communal as well as a racial product. The natural musical idiom of a nation will, therefore, be found in its purest and most

unadulterated form in its folk music. That the German school of art music has been built upon a foundation of German folk song is obvious enough and is admitted on all hands. This is equally true of the music of the Italian school. The comparatively recent birth of a national school of music in Russia provides another example. Its founder was Glinka (1803-1857), who was called by Liszt the 'Prophet Patriarch' of Russian music. He grew up, steeped in the folk music of his own country and early in life conceived the idea of composing a national opera. This ambition he eventually satisfied in 'The Life of the Tsar,' an opera which made an epoch in the musical history of Russia. It is worthy of remark that Tchaikowsky did not derive his inspiration directly from the folk songs of his own country. Mme. Lineff, the eminent Russian folk-song collector, has told us that 'Tchaikowsky is full of popular melodies, although according to his own confession he was little acquainted with folk songs.' This is highly significant. For it shows that when some musician of genius has once demonstrated how the people's music may be translated into terms of art music the musical idiom of the nation is settled once for all and may be utilized and developed by composers of the same nationality, even when, as in the case of Tchaikowsky, they are themselves ignorant of their country's folk music. \* \* \*

When every English child is, as a matter of course, made acquainted with the folk songs of his own country, then, from whatever class the musician of the future may spring, he will speak in the national musical idiom. "It is not enough to 'play with local color.' Brahms did not write Hungarian music when he borrowed Hungarian themes. Nor did Beethoven write Russian quartets when he made use of Russian folk songs. Both Brahms and Beethoven wrote German music always because they were Germans and had been brought up in the traditions of German music. Similarly, the English musician will not necessarily write English music by simply going to English folk songs for his themes. But it is highly desirable that he should do so; what effect it has upon him will be all in the right direction, and it will at least aid in popularizing English folk song. But an English school of music is not going to be founded in that way. For that we must wait until the younger generations have been familiarized with folk song. We must leave it to them to restore English music to its rightful position—to do for our country what Glinka and his followers did for theirs. That we have lain fallow, musically speaking, for two or more centuries, is all in our favor. There is nothing so fertile as virgin soil."

### BAUER TO RETURN

#### Pianist Will Tour America Again the Season After Next

So successful has Harold Bauer's American season been that he has definitely decided to return to America for the season of 1913-14, under the management of London Charlton. This decision was reached when Mr. Bauer returned from his long tour to the Pacific Coast only to find that there were so many demands for his appearance this Spring that even a postponement of his sailing would not permit him to fill all the engagements offered.

More than eighty appearances have already been filled by the pianist this season. They include not only engagements with every symphony orchestra of importance—twelve in all—but innumerable recital engagements on tour in addition to series of recitals given in New York, Chicago, Boston and other principal cities. In San Francisco, as in the East, Mr. Bauer's playing was received with unlimited favor, and supplementary recitals were given before the demand for appearances was exhausted.

An important factor of Mr. Bauer's season, and an interesting one, has been the call that has come to him from various colleges throughout the country. The heads of the most important musical departments seem generally to agree that no greater object lesson could be offered than recitals by the foremost pianists. Mr. Bauer's college appearances alone numbered twenty-four.

#### Twenty Years with Peabody Conservatory

BALTIMORE, April 22.—Emmanuel Wad, of the Peabody Conservatory faculty, gave a special piano recital at the conservatory on April 17 in compliment to the students. He played twenty-four Chopin études, op. 10 and 25, with exceptional brilliancy. Several were repeated to satisfy the enthusiasm of the students. Mr. Wad celebrates this year the twentieth year of his connection with the Peabody Conservatory, two decades of brilliant and original work.

W. J. R.



## A WIDER FIELD FOR NEW YORK'S MOST EXCLUSIVE SINGING ORGANIZATION

**Mendelssohn Glee Club Extending Benefits of Its Concerts to General Public for First Time in Its Forty-five Years of Existence—Movement Coincident with Effort to Raise Money for New Concert Hall—Exacting Musical Standards of an Organization of Business Men—MacDowell Once Conductor**

AFTER forty-five years spent in building up an efficient male chorus New York's most exclusive singing organization, the Mendelssohn Glee Club, has turned its attention to the building of something more material—a concert hall. It is not that these musical amateurs are desirous of going into the real estate end of the amusement business. The necessity of their building a hall in which to give their concerts is caused by the fact that, like the heroine in a melodrama, they have been "driven from home." When its headquarters of many years' standing, Mendelssohn Hall, was changed into a moving picture theater at the beginning of this season the Mendelssohn Glee Club no longer had a place where it could lay its collective head.

Rehearsals were held at Reisenweber's and the regular concerts were given at the Hotel Astor, but as pleasant as these new gathering places were in a social way, the members missed the musical intimacy of the old hall. By and by they realized that other New Yorkers were feeling the same want of a small concert hall, and their plan to build such a home of music began to take shape.

Up to this time the club had never made a bid for public approval and the financial gain resulting therefrom. It had been so exclusive, in fact, that the outside world could only gather its impressions of the Mendelssohn Glee from the fortunate ones who had been invited to its concerts. Like most singing bodies of its kind, this club is composed of active and associate members, the former contributing their singing ability along with a small fee and the latter a yearly fee of \$35. These members receive six tickets for each of the three concerts given during the year by the club, and it has been the holders of these tickets who have enjoyed the admirable choral singing of the organization.

By word of mouth the Mendelssohn Glee Club gained a reputation among knowing people as a choral body which was doing great things for the cause of music in New York. Just what those great things were the Man-in-the-street could not learn. The club did not invite the attention of the critics, and newspaper publicity was unwelcome to this group of business men who enjoyed singing good music and wished to provide worthwhile concerts for the entertainment of their friends.

### Lets the Public In

The scheme of raising money for the building of a concert hall now puts within the reach of the general public this source of musical enjoyment, which has heretofore been restricted to the privileged few, not through selfishness but simply because the club is a musical organization of a social nature. The club does not expect to accomplish miracles in the way of building a concert hall from the mere receipts of its various concerts. It does aim, however, to start the ball rolling by showing its sincerity and its resourceful energy, with the hope that other public spirited people will join hands in providing a hall which shall be devoted unselfishly to the more intimate forms of music, just as Carnegie Hall is given up to the larger musical affairs.

Last February the club began its campaign by giving a public concert in Brooklyn, the proceeds of which went to this building fund. A new development is the opening up of the regular trio of concerts to the general music public. The members of the club will have their quota of admission cards as usual, but the remainder of the seats will be placed on sale so that those who have been hearing about the Mendelssohn Glee Club all these years will at last be able to observe it at first hand.

The appearance of this choral body last week with the MacDowell Chorus was not a part of the new plan of financial expansion. The Mendelssohn singers contributed to the program three songs by their former leader, the late Edward A. MacDowell, as a tribute to the composer and a compliment to the organization which



Members of the Mendelssohn Glee Club and Friends of E. C. Benedict at the Annual Outing of the Club in May, 1911, at Mr. Benedict's Country Home, Greenwich, Conn. Mr. Benedict is an Honorary Member of the Glee Club.

bears his name. Another kindly act of this company of busy men was the reception which they gave to the members of Toronto's Mendelssohn Choir when the Canadian singers made their recent visit to New York.

### Tests for Membership

Not the least unusual feature of the Mendelssohn Glee is the way in which a man qualifies for membership. The first consideration, of course, is that of personal qualities, necessary in an organization avowedly social in nature. If the candidate seems to be congenial and desirable he is asked to sing before the admission committee.

The next test which the aspirant must undergo is to sing a part at sight in a quartet which is made up of himself and three of the members. Having gone through the same ordeal themselves, the members of the committee are inclined to make allowances for any shortcoming in reading which the candidate may display through nervousness. The important point is to observe how his voice blends with the other parts and what musicianly qualities he shows in general.

Now that Mr. Candidate has gone through the third degree of preliminary examination he is told to be present at the next rehearsal of the club. If he imagines that his admission is certain let him beware, for his troubles may only be beginning. He must be especially vigilant if he is placed in the front row at rehearsal, for he may stand between two of the club's most experienced singers, who will be on the lookout for mistakes. If the novice takes his being placed in the first line as a sign that he is a coming star great may be his fall, for the Mendelssohn Glee does not encourage the star system in its personnel.

Even when the committee encourages the candidate so far as to ask him to come to a second rehearsal he may not yet breathe easily, for he is still on probation. By the time he reaches his third rehearsal, however, he will be familiar with the work and his fitness for active membership will be thoroughly determined.

### Preserving the Standard

The members of this chorus are by no means secure in their membership for an indefinite time. Though there is no rule which calls for a man's re-examination after any stated period, the committee reserves the right to ask a member to sing on trial at any time. No one objects to this procedure, because it is necessary to maintain the high vocal standard of the club. It is recognized that voices deteriorate with age, but the committee uses tact to prevent lacerated feelings when notification of such deterioration is handed down. The member is not told bluntly that his weakened voice is a detriment to the club, but he may be placed in the rear row. Next he is asked to sing on trial and the wise man accepts this request as a polite intimation that his resignation would be accepted without protest.

There may be a case where a first tenor's voice becomes a trifle worn through overwork. He may ask to be placed among

the second tenors, but this would never do, as it would make the second tenor section of the club little more than a Home for Aged and Infirm Top Noters. It is up to the wearied first tenor to resign. He is at perfect liberty to have a new trial as a second tenor, however, and if he passes the test his active membership will be prolonged.

The conductor of the Mendelssohn Glee Club is Clarence Dickinson, who has held that office in an efficient manner since 1909. The chorus numbers sixty men, the most of whom are business men who have the cares of Wall Street upon their shoulders when they are away from rehearsals. There are a few professional singers in the list, such as Frank Croxton and Reed Miller, who delight in singing with the club when they are not out of town on concert engagements.

This influential organization is the outgrowth of a body of amateur musicians who met in the Autumn of 1866 with the idea of forming a male chorus for the rendering of part songs which were not suitable for quartet singing. On Washington's Birthday in 1867 the first informal concert was given at the New York residence of Dr. Ward, under the direction of Henry Schrimpf. This beginning was so auspicious that the enthusiasts considered the formation of a permanent organization after their second concert a few weeks later.

### Organized in 1867

In the Fall of 1867 the present Mendelssohn Glee Club was formally organized with twenty-four members. As conductor of the young organization they chose Joseph Mosenthal, then a young man, and it was under his inspiring leadership that the club grew to prominence. The concerts of these early years were given at various auditoriums of that day until 1876, when they were held at Chickering Hall.

An indirect cause of the building of Mendelssohn Hall was the composition of a musical setting of Bryant's "Thanatopsis," by Mr. Mosenthal while he was in Europe in the Summer of 1890. When this composition was sung by the club in the Fall one of the active members, Alfred Corning Clark, was so impressed that he decided to erect a hall where serious compositions could be performed amid appropriate surroundings. The president of the club happened to be an architect, Robert H. Robertson, who was commissioned to draw plans to meet the needs of the organization. In the Fall of 1891 the plans were filed, with an estimated cost of \$225,000; and on December 2, 1892, the club held its first concert in its new home.

During a rehearsal in Mendelssohn Hall in the Spring of 1896 Mr. Mosenthal died, and since that time his bâton and conductor's stand have been kept unused in memoriam. Arthur D. Woodruff, now the director of the University Glee Club, conducted the Mendelssohn singers for the rest of that season. He was followed in succession by Mr. MacDowell, Arthur Mees, Frank Damrosch and Mr. Dickinson.

In recent years the club has been keenly active in introducing new works to Amer-

ica. Among those which have been sung for the first time are a "Wiegenlied," by Eugene D'Albert; Felix Weingartner's "Song of the Robbers"; the Elgar "Reveille" and the same composer's cycle, "From the Greek Anthology." Then there are the various numbers written for the club, such as Mark Andrews's arrangement of the old English hunting song, "John Peel," now a favorite with male choruses, and Louis Victor Saar's "Venetian Love Song," which was made most effective with a violin obbligato by Maud Powell, the club's soloist on this occasion.

Some of the other artists who have been soloists at these concerts are Kathleen Parlow, Christine Miller, Corinne Rider-Kelsey, Edith Chapman Gould and Namara-Tove.

In its policy of expansion with the new concert hall as the object in view the Mendelssohn Glee Club is casting its eye on neighboring cities with the hope of setting before them some of the musical delicacies with which it has been regaling New York. This is the club's immediate ambition, and the only obstacle is the fact that most of the members are so occupied with business affairs that they would find it difficult to get away long enough for a tour. K. S. C.

### Humperdinck's Next Work to Be an Operetta

MERAN, April 6.—Engelbert Humperdinck, who arrived here from Berlin a few days ago, has greatly improved in health and expects to resume his teaching at the end of the Summer. He informed your correspondent that his next work would be an operetta some of the music of which had already been sketched out. At present his sketch books are in the possession of Frau Humperdinck, who keeps them under lock and key, for the composer of "Königskinder" must absolutely abstain from work for some time to come.

### Lhévinne to Return Next Season

Josef Lhévinne, the great Russian pianist, who met with phenomenal success in the United States this last season, is now in Europe, filling engagements with the important orchestral organizations of London, Berlin, Vienna and other cities. He has determined to return to America next year for a prolonged tour under the management of Loudon Charlton. His engagements will take him from coast to coast and from Canada to the Gulf.

### Amato Sails for Buenos Aires

Pasquale Amato, the Metropolitan Opera baritone, sailed from New York last Saturday on the steamer *Verdi*, of the Lamport & Holt line, bound for Buenos Aires, where he is to sing at the Colon Theater. He was accompanied by his two young sons, whom he proposes to bring back to New York next Winter to train them for American citizenship. Mr. Amato was interested, on sailing, in looking over the boat's equipment of life-saving, and was relieved to find that everything was as it should be.



## MANAGER LAGEN WINS VERDICT IN "MUSICAL COURIER" SUIT, DECLARING HE WAS FORCED TO ADVERTISE UNDER THREATS

Testifies in Action Brought on Unpaid Note That He Had Heard Louis Blumenberg Say He Would "Skin Alive" Artists Who Refused to Patronize That Musical Sheet—Startling Evidence as to Policy of the Blumenberg Publication Admitted—Famous "No Attention" Editorial Placed in Evidence—Reference to Noted Opera and Concert Artists—Blumenberg Refuses to Swear "Courier's" Circulation is More Than 2,000.

A SUIT of absorbing interest to all persons concerned in musical affairs was tried on Wednesday and Thursday of last week before the Hon. Frank B. Sturges, sitting in the 9th District Municipal Court of the City of New York. The action was commenced by the Musical Courier Co. against Marc Lagen, the well-known New York manager of musical artists, on a note for \$450. The trial advanced many points of great interest to professional musicians and business men and resulted in a verdict for Mr. Lagen, his defense being that the note was gotten from him by the Musical Courier Co. under duress, in other words—fear of the publication.

To give briefly the circumstances leading up to the case, Mr. Lagen entered the managerial field in June, 1910. During his first season, the *Musical Courier* solicited advertising from him, and Mr. Lagen, knowing the general policy of the paper, was afraid that both he and his artists would be injured if he failed to advertise. During his second season, he succeeded in strengthening his position, but felt that he could not yet afford to do without advertising in the *Courier*, still fearing unjust criticism. He fought the ground inch by inch, trying to advertise as little as possible for "protection"—according to his testimony at the trial—which he felt he must have.

In January, 1912, a note for \$450 was given in payment for advertising obligations with the verbal agreement that none of his artists was to be attacked, but was to receive favorable criticism. In January or February, 1912, so he testified, there came a demand from the Musical Courier Co. that Mr. Lagen sign a contract for \$2,200 for advertising Mme. Olive Fremstad, making threats, it is alleged, both against Mr. Lagen and Mme. Fremstad (the latter had been attacked in the *Courier* for a long time, according to the testimony) if the contract were not forthcoming.

Mr. Lagen, feeling that the demands were getting beyond his power to satisfy, refused to agree to the contract and also to pay the balance of the note, or any further monies. He felt that he had his back up against a stone wall and that it was a "fight to the finish." Mr. Lagen then published a notice to the musical public to the effect that he would not book nor manage any artists or organizations in future who insisted upon his advertising them in the *Musical Courier*, since he did not consider that the favorable or unfavorable criticisms in that paper, or its advertisements had any influence whatsoever.

In the trial the names of many prominent artists were mentioned, among them being Mme. Olive Fremstad, Louise Homer, Pasquale Amato, Hector Dufranne, Daniel Beddoe, Geraldine Farrar, Leo Slezak, Emmy Destinn and others.

Edward A. Alexander appeared as attorney for the Musical Courier Co. and Clarence McMillan, of McMillan & Hewitt, as attorney for the defendant. The case was opened by Mr. Alexander, who tried to have paragraph 5 in the answer to the complaint stricken out, which paragraph was the gist of the entire case. Judge Sturges denied the motion. After the usual preliminary verbal sparring, Mr. Alexander, on behalf of the *Musical Courier* fought for all points on the ground that he did not intend to have the defendant, or his attorney pry into their business.

Alvin L. Schmoeger, Secretary and Treasurer of the Musical Courier Co., being called to the stand, testified to the general publication of the paper. When Mr. McMillan asked for all advertising contracts that the Musical Courier Co. carried with Daniel Beddoe for the past four years the Musical Courier Co.'s counsel objected and Mr. McMillan on behalf of Mr. Lagen said:

"I desire to prove with regard to these particular artists, in order that I may have a foundation for the later testimony, the way they handle these artists when they do not pay them and the way they handle them when they do pay, as part of the policy, which defendant knew

at the time he had conversations with Louis Blumenberg and which was in the minds of both parties when this threat was made."

The Musical Courier Co.'s counsel objected, saying: "I object; no foundation laid; on the ground, secondly, that it calls for the contents of a written instrument, and on the ground, thirdly, that it does not come within the issues as raised by the pleadings here, and on the fourth ground it is wholly incompetent, irrelevant and immaterial, and would open the doors to our whole policy."

Mr. Lagen, the defendant, was then put on the stand. After the usual preliminary questions, he was asked whether he had had any conversations with Louis Blumenberg of the Musical Courier Co. He said he had—about the middle of December, 1911. In the course of the testimony he spoke of his talk with Louis Blumenberg as follows:

"He reached in the desk, pulled out an envelope containing some data I had sent him for the *Musical Courier*. He said, 'Lagen, what did you want to send this stuff for, you know we cannot publish this, you are not an advertiser here.'"

"He said, 'What is more, you take your money and spend it in the other papers; you do not spend it here.' I said, I thought the *Musical Courier* was to dispense the musical news of the country; he said, 'You know the policy of this paper; what is more, how can you do business unless you are in this paper, and you cannot do business unless you are in this paper, and we will not let you. My brother has sent in word not to stand any more foolishness from you, and if it was not for my friendship, we would put you out of business in a minute.'"

Further on, Mr. Lagen testified to the policy of the *Musical Courier* as follows: "The policy of the 'Musical Courier' is that they will give no data or any write-ups, or any favorable criticisms to any artist or organization unless they are advertisers in that paper. They will give criticisms if they are prospective advertisers and if they are not prospective advertisers they will give them adverse criticisms." On motion, the Court ordered the last sentence stricken out.

Later on, Mr. Lagen testified as follows to the query of his counsel: "After Louis Blumenberg told you that they would put you out of business if you didn't come into the paper, did you believe that statement?" Mr. Lagen answered, "Yes, and I signed the contract for some advertising in order that they would not attack me." The words, "In order that they would not attack me" were ordered stricken out. Later, Mr. Lagen testified, in relating his talk with Mr. Blumenberg: "He told me if I would take a contract out like that (referring to the contract under discussion) that he would give me favorable criticisms, also reprint my notices, advance notices, put in cuts and in fact everything I sent in within reason. I wanted a copy of the contract; he would not give me a copy of the contract."

The Court then asked, "Did you sign a paper then for advertising?" Mr. Lagen said "Yes." The Court: "And left it with him?" Answer: "Yes." Speaking of the time of making the contract, Mr. Lagen further testified that he did not enter into the contract willingly and believed that the Musical Courier Co. would carry out their threat if he did not pay them the money.

The next witness to be called was Ludwig Wielich. Mr. Wielich merely testified to the fact that Louis Blumenberg was in command by order of Marc Blumenberg during the latter's absence abroad and that he, Mr. Wielich, resigned from the Musical Courier Co. and went with the Musical America Co., as he knew that MUSICAL AMERICA was a "clean, decent paper" and that he could not continue to remain a gentleman if he stayed with the *Musical Courier*.

Mr. Lagen was then re-called to the stand and continued relating the talk he had had with Louis Blumenberg, declaring that when the Fall Issue of MUSICAL AMERICA had been produced, in which Mr. Lagen had display advertising, Mr. Blumenberg asked him by what authority he had advertised in another musical paper, that he could only advertise in the "Musical Courier" if he wanted to do business and that if he was going to spend his money in other pa-

pers he could not stay in business, and that if he was going to spend his money in other papers they would "kill me dead than a door nail and wipe me out of existence."

Mr. Lagen then spoke of a talk he had with Louis Blumenberg regarding the advertising of Daniel Beddoe at the time that Mr. Beddoe was negotiating with him regarding some concert work. He testified that Louis Blumenberg told him that "Daniel Beddoe cannot do any business; he has a little bit of a \$200 card in this paper; now he is making money and I could not accept a \$200 card from a man like that; he cannot do any business and we are going to kill him dead, if he is not dead already."

Counsel for Mr. Lagen moved to strike out the answer, which the Court denied. Mr. Lagen then referred to what he termed the malicious attacks of Mr. Blumenberg. In speaking of the conversation he had with Louis Blumenberg before the latter went to Europe in the Spring of 1911, Mr. Lagen said: "He told me that his brother Marc objected very much to the 'Musical Courier' allowing me to stay in business. Speaking further of his talk, Mr. Lagen said: 'He told me that they were not going to allow me to go on, that it was only his friendship for me that kept me going, and that the 'Courier' would have put me out of business long ago but for his friendship, that I had to advertise and had to pay him money, which I had to do, and paid him \$50.'"

When asked by the counsel for the plaintiff, "Prior to February, 1910, did you believe that the *Courier* was such a bad paper as you have attempted to show since January, 1912?" Mr. Lagen said: "I have always believed it to be unscrupulous." Mr. Lagen then went on to testify regarding his business relations with the *Musical Courier*, the payments made, etc.

In the examination as to the page advertisement that Mr. Lagen inserted in MUSICAL AMERICA of March 23, 1912, Mr. Alexander said:

"You stated in your advertisement to the musical public that 'I hereby announce that hereafter I will neither book nor manage any musical artists or organizations that insist on my advertising them in the *Musical Courier*, since I consider that the favorable or unfavorable criticisms of that paper or its advertisements have no influence whatsoever.' Did you believe that at the time you inserted this advertisement?"

Mr. Lagen replied: "I did." Mr. Lagen continued to testify as to when he changed his opinion regarding the value of the *Musical Courier*.

Referring to another conversation with Louis Blumenberg, Mr. Lagen said he had told the latter that he was negotiating with Mme. Fremstad for a tour; that Mr. Blumenberg told him that she could not do business unless she "advertises in this paper," meaning the "Musical Courier."

Mr. Blumenberg was quoted as having said: "I have been giving it to her for years and years and if she wants to make the concert tour she must advertise." He wanted a contract for \$2,200. "I said she could not do that," Mr. Lagen declared. "Then he said, 'She cannot do business. She has got to come in here.'"

Referring to further talks with Mr. Blumenberg, Mr. Lagen related: "On March 13 I went in to see Mr. Blumenberg, for a criticism appeared about the Zoellner Quartet. It was not criticism; I told him that he was not living up to his agreement or contract with me and I did not intend to pay the note that I owed the *Courier* because he did not live up to his agreement and that they tried to do nothing else but blackmail me and that they blackmailed me on the Fremstad proposition."

Later Mr. Lagen declared: "I told him I was nothing more than blackmailed on that Fremstad proposition and that he had absolutely blackmailed the Zoellner Quartet in that article, and that as far as I was concerned, I was through with the 'Courier' for all time, and that as far as the note was concerned, they did not live up to their agreement, and that they had obtained it under false pretenses and I would not pay it and they could sue me."

Testifying to the page advertisement which he had in MUSICAL AMERICA, constituting his announcement to the music

public, Mr. Lagen went on to say: "I meant that I was through with the *Musical Courier* and that if they should attack me I would have the first say, and that I did not consider their advertising of any intrinsic value. I had come to the conclusion that the 'Courier' was not worthy of the consideration of a respectable manager or artist."

Mr. Alexander, on behalf of the *Musical Courier*, moved to strike this out and the Court ordered it struck out, declaring that he had already stated what he meant by it.

Mr. McMillan then asked for the issues of the *Musical Courier* of November 29, 1911, the article on "Lohengrin," page 27, being marked in evidence, and the issue of December 13, 1911, page 24, the article on "Tristan und Isolde." These articles contained strongly adverse criticism of Mme. Fremstad in her performances in these two operas. After some more testimony as to his dealings with the *Musical Courier*, and his ability as a musician, he was excused, and Ludwig Wielich was again put on the stand.

Mr. McMillan attempted to bring out, through Mr. Wielich, the controversy between the *Musical Courier* and Pasquale Amato during the time that he (Mr. Wielich) was connected with the advertising department of the *Musical Courier*.

In the plaintiff's rebuttal, Louis Blumenberg was put on the stand. His testimony was a general denial of everything to which Mr. Lagen had testified. He also testified to the fact that he was a very fine musician, and able to judge who was a great artist, or not.

Later on Mr. Blumenberg testified that he did not know who ran the *Musical Courier* when Marc A. Blumenberg was in Europe. Mr. Blumenberg further testified in rebuttal that the *Musical Courier* had a large circulation throughout the United States, Japan, Europe and South America, but on questions put to him by Mr. McMillan he refused to swear that the circulation was more than 2,000 copies a week, in fact he said he did not know what the circulation of the paper was.

He said he never made any statement on circulation. Mr. Blumenberg further stated that they published items in the *Musical Courier* whether the people were advertisers or not. He was then shown a copy of the *Musical Courier* issue of February 17, 1909, in which an editorial appeared on page 20, headed "No Attention," which copy of the paper was put in evidence. The substance of this article was that the *Musical Courier* recognized that music was a matter of business and that in the future it had decided that no organizations or individuals should receive attention in its columns unless they advertised in the *Musical Courier*, and furthermore, that those artists who advertised with them but appeared with organizations that did not advertise with them must not expect to receive notice of such appearances, under the auspices of such organizations or individuals. Mr. Blumenberg admitted that he had read this article. He then continued his denial of the threats testified to by Mr. Lagen. He said further that he had never used the phrase, regarding musical artists, that he "would skin them alive."

Mr. Schmoeger was then called in rebuttal by the counsel for the *Musical Courier*. His testimony consisted mainly in denying everything that Mr. Lagen had said with reference to threats.

Leonard Liebling, associate editor of the *Musical Courier*, testified that he had never received any instructions from Mr. Blumenberg as to what should, or should not go in the paper, but except "in a general way we might have talked about the language of an article or something of that sort."

Emma L. Trapper, news editor and critic of the *Musical Courier*, said that Louis Blumenberg had never dictated to her what she should write about artists, but sometimes "made requests."

Mr. Wielich was recalled in rebuttal in behalf of the defendant, Mr. Lagen, and testified that he had often heard Louis Blumenberg use the expression "Skin them alive," and that he heard it used in connection with the case of Mr. Slezak, who was not an advertiser in the paper, and who, he said, "not want-

[Continued on next page]



ing to pay any money would be roasted alive."

He said further that Louis Blumenberg used similar remarks with reference to Geraldine Farrar, Olive Fremstad and Emmy Destinn, and that none of those artists was then advertising in the "Musical Courier." He stated that he was trying to solicit advertising from the artists already mentioned and also Amato, but had not been successful in getting them and "he told me he would roast them"—especially in the case of Dufranne and Destinn and others. The court then asked the question, "Did you think there was anything serious in his roasts of Slezak, Destinn and artists of that character?" Mr. Wielich answered "Yes."

Louis Blumenberg was called in rebuttal on behalf of the plaintiff. His testimony consisted chiefly in a denial of Mr. Wielich's references to "skinning them alive."

In his summing up Mr. McMillan brought out the points that Mr. Lagen, a young man, had come from the West to make a career for himself as a musical manager; that he had little money to start upon and no reputation as a manager in the musical world and, as he had testified, he knew the unscrupulous character of the *Musical Courier* and felt that it was absolutely necessary for him to purchase protection from hostile attack until he could establish himself as a musical manager and gain sufficient reputation to enable him to ignore the unjust criticisms and attacks that would be made upon him when he no longer paid money to the *Musical Courier*.

He referred to Mr. Lagen's testimony that when he first started as a musical manager, in June, 1910, he paid some money to the *Musical Courier* under the guise of advertising, but in reality to obtain the protection and freedom from attack which were necessary to enable him to proceed unhampered in building up his managerial business and to purchase protection for his artists from unfavorable criticisms and attacks which would injure their reputation and prevent them from obtaining engagements throughout the country.

He then referred to the repeated demands that were made upon Mr. Lagen by the *Musical Courier*; demands first, that particular artists should advertise in the *Musical Courier*, upon the threat that they would be harshly criticised, and referred to Mr. Lagen's testimony that at various times he told his artists to go to the *Musical Courier* and negotiate for a little advertising in order to stave off the attacks which would otherwise follow.

Reference was then made to the threats made by Louis Blumenberg at the time Mr. Lagen's two-page display advertisement appeared in the 1910 Fall Issue of *MUSICAL AMERICA*, at which time Louis Blumenberg demanded that Mr. Lagen cease advertising in any other paper except the *Musical Courier* and threatened the *Musical Courier* would put him out of business unless he complied with that demand.

Mr. McMillan referred to Mr. Lagen's testimony to the effect that in December, 1910, he was contemplating taking Dan Beddoe under his management, and that he went to Louis Blumenberg, spoke of the repeated attacks made by the *Musical Courier* upon Dan Beddoe and asked what the attitude of the *Musical Courier* would be toward Mr. Beddoe if he went under Lagen's management. Then Louis Blumenberg replied that they had "killed Beddoe" and that it was absurd that Beddoe, making all the money that he was making, should carry only a \$200 card in the paper and that they would not stand for it, but that he would have to come into the paper for a substantial amount, if he desired freedom from attack.

Mr. McMillan then made brief mention of the further demands made upon Mr. Lagen through the year 1911 until December 19, 1911, at which time the demand was made by Louis Blumenberg for a \$1,200 advertising contract under the threat that the *Musical Courier* would put him out of business unless he complied with the demand, and referred to the policy of the *Musical Courier*, to make the threat more effective.

Mr. McMillan analyzed the evidence which had been introduced regarding attacks which had been made by the *Musical Courier* on other people who had failed to advertise and called the jury's attention to Mr. Lagen's testimony that he believed that the *Musical Courier* would carry out the threat

which Louis Blumenberg had made unless he complied with the demand.

He then called the jury's attention clearly to the circumstances attending these threats, not only for the welfare of Lagen's own business and future prospects, as a musical manager, but also the danger threatening his artists, and the apprehension which he felt for their welfare and summed up the adverse effect which unjust criticisms and unhampered attacks upon the artists would have in these words:

"Gentlemen of the jury, the reputation of a musical artist is as delicate as the reputation of a woman for chastity."

The counsel for the *Musical Courier* Co. then summed up, stating that Mr. Lagen's defense was one of the most outrageous ever set up in a court of justice. He said that he wanted to repeat that in order to emphasize it; that the charge against Louis Blumenberg, who was a reputable citizen of this community (so he stated) was a charge of willful and deliberate blackmail by Mr. Lagen, a charge for which he (Mr. Blumenberg) could be sent to State's prison for five years, if it be true. He further said that Marc Lagen was a deliberate liar. To this Mr. McMillan objected, and the Court stated that the attorney for the *Musical Courier* Company can "characterize the defence as he thinks it is."

Counsel for the *Musical Courier* Company then went on to say that this was a "fake defense" and that he did not believe that the jury would cause a stigma of the commission of a crime on a reputable gentleman, and that the jury could easily come to the conclusion that it was a wilful and deliberate falsehood on the part of Marc Lagen; that Louis Blumenberg would not be running after a man of the character of Marc Lagen for blackmail, and went on to say how Mr. Blumenberg lent him (Marc Lagen) a typewriting machine and how he got artists for him and "everything else." He then went on to say that if Mr. Lagen was telling the truth, not only was Mr. Blumenberg guilty of blackmail, but he was also guilty of perjury, and Mr. Schmoeger was guilty of perjury, and Mr. Liebling was guilty of perjury and Miss Trapper was guilty of perjury—all of these people were guilty of perjury, if Mr. Lagen told the truth, and that it resolved itself to a question of veracity between these gentlemen, this lady and Marc Lagen.

He then went on to speak of the page ad which Mr. Lagen had inserted in *MUSICAL AMERICA*, stating that the *Musical Courier* had no influence, and that he had done this after he had been served with a summons and complaint in this action; that the defendant in this case had lied and that the defense was "faked, false and fictitious." He then went on to say that this "alleged" evidence was simply an afterthought and "faked" in order to evade liability on this note. He then asked the jury to find a verdict for the *Musical Courier* Company.

After the summing up of counsel on both sides, Judge Sturges made his charge to the jury, in which he said that there was no question as to the fact that the defendant, Mr. Lagen, had made the note. He then went on to review the evidence for the benefit of the jury, relating the several conversations which took place between the plaintiff and the defendant. He explained that the word "duress" was a legal term meaning the exercise of force, not necessarily physical force, but some force which overcomes the will of the party upon whom it is exercised so that the party, if he performs an act, or enters into a contract, or signs a note, is said to have done so, not as a voluntary act, but as an involuntary act. He instructed the jury to find from the testimony if these threats were actually made, and that the defendant feared they would be carried out, before they could determine whether there had been any duress. The plaintiff was required to give testimony to meet that given by the defendant, and that the burden of proof was upon the plaintiff to satisfy the jury by a fair weight of evidence, that the note had a legal inception. If, after deliberating, they felt that duress had been there, then they must find for the defendant, which means that the plaintiff had not sustained the burden of proof; that it was upon the plaintiff to satisfy the jury that the note was a valid obligation and had a legal inception. If they find that the payments made were not voluntarily made, but made under a fear and hence not voluntary, they must find for the defendant. After Mr. McMillan had

made several requests to the judge to add to his charge, the case was given to the jury. The jury had been out about fifteen minutes, when they brought in a verdict for the defendant, Mr. Lagen. The attorney for the *Musical Courier* Company made a motion to set aside the verdict, and the Judge reserved a decision until briefs should be submitted.

Mr. Lagen's counter claim for monies already paid the *Musical Courier* Company was dismissed.

## ANNA CASE RE-ENGAGED FOR THE METROPOLITAN

Young Soprano's Reward for Singing Small Roles Well—A Concert Tour Planned for May and August



—Mishkin Photo

Anna Case, Soprano Who Has Been Re-engaged for Next Season at the Metropolitan

SOME TIME before the opera season closed Anna Case, the charming young lyric soprano of the Metropolitan Opera Company, renewed her contract with the institution for two years, covering the balance of the time of her three-year optional contract made last Spring.

Miss Case has had several tempting offers to enter the comic opera field this Spring. Three at splendid salaries came within ten days, but after due consideration she decided that she would remain with the organization that has brought her name forward and devote a part of her time to concert work. In this latter field of activity it may be said that she has seldom appeared in a city in concert without immediately securing a re-engagement.

It is now three years since Andreas Dippe heard Miss Case sing at a musicale in Philadelphia and engaged her for the opera. Up to that time it had been a keen struggle for existence, but when the opportunity came Miss Case was not tardy in profiting by it. Like all young artists without previous operatic experience she has had to content herself with the lesser rôles in "Tannhäuser," "Lohengrin," "The Bartered Bride," "Aida," "Lobetanz" and "Hänsel and Gretel," but in all she has "made good" emphatically. At the Metropolitan's Sunday night concerts she has appeared with the greatest artists of the company.

The coming month will be given over to concert appearances in Cleveland, Warren, Pa.; Meadville, Pa.; Norwich, N. Y.; Trenton, N. J.; Kingston, N. Y.; Poughkeepsie, N. Y. and Keene, N. H., and in August she will sing at a few of the larger Summer resorts.

### Caruso to Aid "Titanic" Survivors

In a memorial performance for the relatives of the *Titanic* victims to be given in the Metropolitan Opera House next Monday evening, Enrico Caruso will sing "The Lost Chord" and the Oratorio Society and Philharmonic Orchestra of New York, under the direction of Frank Damrosch, will give Brahms's German Requiem.

## FRENCH "TROVATORE" FROM NEW ORLEANS

A Very Lusty Performance Opens Layolle Company's New York Engagement

The Jules Layolle Opera Company of New Orleans, having temporarily broken from its moorings, descended upon New York for a week's stay last Monday evening and sang "Trovatore" at the Lyric Theater. According to the program, to be sure, the opera was "Le Trouvère," for Verdi's ancient, honorable and much-enduring work was sung in French. Besides, the program divided the opera into eight acts instead of the usual four, and the management took another step in the direction of unconventionality by excising one of the soldiers' choruses in the third act and interpolating a ballet in its place. The music of this episode was one thing, at least, with which "Trovatore" veterans had never before made acquaintance. But French operagoers must have their ballet at all costs and few things are too sacred to make place for it. If the composer in his lamentable shortsightedness has not provided one it is up to the producer to fill the aching void.

The performance of the Layolle company last Monday was intensely spirited—so spirited and vigorous, in fact, that no one on the stage had time to think of such a thing as refinement. However, Verdi's immensely full-blooded old opera will stand for any amount of rough handling and actually seems to glory in it. Both singers and orchestra seemed intent upon keeping things up to a constant fortissimo boiling point. They sang and played by main strength without regard to the fact that the Lyric Theater's dimensions are not altogether those of a real live opera house, and great was the noise of their concerted operations.

The *Leonora* was a certain Mme. Beaumont, Mme. Fierens was *Azucena*, Mr. Granier was *Manrico* and Mr. Closset the *Count*, the last displaying the most pleasing voice of the four. But it was not so much the quality of voices that was at fault as the very vicious methods of using them. However, everybody's enunciation was excellent and none in the audience was heard to make any outcry over the fact that the opera was not sung in the language in which it was written. Paul Kochs conducted and the orchestra played fairly well sometimes and less so at others.

H. F. P.

## TORONTO CHOIR INVITED TO SING IN FRENCH FÊTE.

But Mendelssohns Will Not Tour Old World Before 1914—Schumann-Heink Soloist with Local Orchestra

TORONTO, April 22.—European musicians and critics are urging Dr. A. S. Vogt to take his Mendelssohn Choir across the sea. W. G. McNaught, editor of the *London Musical Times*, recently wrote to Dr. Vogt suggesting that the choir sing next month in Paris. Mr. McNaught is one of the judges appointed by the French Government for the international gathering of choirs arranged for Whitsuntide. In describing this event he says:

"There are two chief choral days, Whit Monday and Whit Tuesday. On the former day there are about 180 choirs, including forty-five from England, in the competing lists. On the latter day, choirs sing simply for honor; that is without competition. It is in this section that I venture to hope you will be able to appear."

Dr. Vogt leaves for Berlin next week for a six-months' sojourn. It is just possible that the choir may arrange for an Old World tour in 1914.

The Toronto Symphony Orchestra has closed its seasons, the final concert with Mme. Schumann-Heink, as soloist, marking the climax of the musical year from both the popular and financial points of view. Mme. Schumann-Heink proved once again her possession of remarkable powers of dramatic and emotional expression.

Percy Redferne Hollinshead, one of the most successful of Canadian tenors, leaves Toronto early in May for Italy, where he will study for the grand opera stage. A farewell recital was given on April 21, under the patronage of Sir John Gibson, Lieutenant Governor, of Ontario, and Lady Gibson.

R. B.

JOSIAH

**ZURO**

**Operatic Coach**

Thorough Preparation for the Stage  
Metropolitan Opera House,  
Studio Building, 1425 Broadway



## WESTERN CHILDREN ENJOYED HER SONGS

Helen Waldo Returns East from Tour  
That Included Recitals on the  
Pacific Coast

HELEN WALDO, contralto, who, though she has had exceptional success in oratorio and the usual recital programs, is principally known for her programs of children's songs, which she gives in cos-



Helen Waldo, Who Has Just Returned from a Tour to the Pacific Coast, in Characteristic Recital Costume

tume, has returned for a short season in the East after a tour which took her as far West as the Pacific coast.

In her tour Miss Waldo appeared several times in Chicago, Peoria, Green Bay, Wis., Webster City, Iowa, Baker, Ore., Vancouver, Tacoma, Pasadena, St. Louis and in other places in the far West and the middle West on her return. She will give recitals in several Eastern cities before ending her season and will then go West for a vacation.

Miss Waldo's success is based on more than mere singing ability. To make good as a singer of children's songs one must be able to enter into the spirit of child life and then so reproduce that feeling that it will impress the audience with its spontaneity and freshness. This, Miss Waldo, with youth and originality, her excellence in pantomime, her expressiveness in gestures and face, succeeds in doing. It is a fine recommendation for her art that she succeeds in interesting the children as well as the older folks.

Perhaps no person is more able to detect the false in art more quickly than the child. To reach the mind and feelings of children one must have personality plus simplicity and sincerity and must then sing

with the art of the trained singer. This Miss Waldo succeeds in doing, if one may judge from what others say of her work, and furthermore is doing good for real music in that she is interesting the child in something more than mere jingles. In her children's songs from all nations she touches on the fundamental musical life which perhaps accounts for the universal appeal of her programs. In her Shakespearean and Scotch programs she has succeeded in bring to life certain almost forgotten songs for which she should receive much credit.

## CARNEGIE GIFT AN AID TO PITTSBURGH MUSIC

Philanthropist Donates \$2,000,000 for  
Fine Arts School—Zimbalist Soloist  
with Local Choir

PITTSBURGH, April 22.—Andrew Carnegie has given \$2,000,000 more to the Carnegie Technical Schools and this time for the establishment of a school for fine arts, architecture, painting, sculpture, music and the drama, but particularly music. He has been urged by such prominent musicians as Charles Heinrich, organist and director of music of Carnegie Institute, Col. Samuel Harden Church and others of the board of trustees to do so.

The Mendelssohn Male Choir gave its closing concert of the season at Carnegie Music Hall last Tuesday night and was assisted by Efrem Zimbalist, the noted violinist. Both the artist and the choir were given a most flattering reception. It was Zimbalist's first appearance in Pittsburgh and he made a tremendous impression. His technic is good and his tone colorful. The choir sang well. "The Happiest Land" proved an interesting number. "The Song Now Stilled," by Sibelius; "Lucifer in Starlight," by Bantock, and others were given an effective presentation, with Ernest Lunt conducting.

E. C. S.

## HONOR THE "TITANIC'S" BAND

Frank Damrosch Asks for Recognition  
from All Musicians

Frank Damrosch has written to the New York Sun to praise the band of the *Titanic* which went down playing and to ask that all musicians show their appreciation by helping swell Mayor Gaynor's fund in aid of the survivors and the families of those who went down. He says:

"In the terrible *Titanic* disaster in which so many deeds of heroism were enacted it may seem invidious to single out one group of men from among many, but to musicians it must ever be a high gratification that the band of the *Titanic* stuck to its post on the deck of the fast sinking ship, playing cheering music, which must have helped not a little in allaying panic, in preserving order and in keeping up the spirits of the doomed passengers and crew.

"They had no thought of taking the only chance of leaping overboard with lifebelts and of avoiding the whirlpool by swimming away from the vessel. They felt that only music could soothe the despair of the hundreds who were about to be separated forever from all they held dear, that only music could cheer their last moments.

"And so they played. True, it was rag-time and so-called popular music, but it was music, and in their humble way they did honor to music and musicians. If other musicians and music lovers feel as I do I ask them to contribute to Mayor Gaynor's fund, with the request that in the distribution of the fund the families of the *Titanic's* musicians be not forgotten."

## Seattle Musician Lost on the "Titanic"

Frank Adelman, one of the leading members of the Seattle Orchestra, is known to have been on board the *Titanic*, and neither he nor his wife, Lila, was among the survivors. They had been married only two years, and their trip to Europe had been in the nature of a honeymoon. It is believed that Mrs. Adelman refused a chance to put off in one of the lifeboats, preferring to remain with her husband to the end.

## New Organists' Council in Connecticut

MERIDEN, CONN., April 20.—Local organists last Monday organized the Connecticut Council of the National Association of Organists. The officers elected were: President, Julius E. Neumann; vice-president, Frederick B. Hill; secretary, Frank T. Southwick; treasurer, George G. Marble; assistant secretary, Theodore Weber. The following committees were appointed: Membership, Julius E. Neumann, chairman; George J. Mills and Louis Graeber. Public meetings, Theodore Weber, chairman; Mary Hall and W. E. Naylor. W. E. C.

## MME. JEANNE JOMELLI

CONCERT TOUR  
From Jan. 1 to June 1, 1912

Inquiries to  
HAENSEL & JONES  
One East Forty-second Street  
New York

MME. JANE

# OSBORN HANNAH

Dramatic Soprano

Available for

## Concert and Recitals October-January

Re-engaged with

CHICAGO OPERA COMPANY, 1912-13  
Third Consecutive Season

Tour now booking, for terms and available  
time, address

FRANK S. HANNAH

226 Produce Exchange

New York City

## FOSTER & DAVID

500 5th Avenue, New York

PRESENT

MME. MARGUERITE

## STARELL

Dramatic Soprano

of the

Philadelphia-Chicago Opera Company



—Photo. by Moffet, Chicago.

"A young and exquisite voice of infinite charm, with inflections of permeating sweetness, with half tints of velvet and sparkle of pure crystal—one of those miraculous Human Voices—the cantatrice presented herself to the French public in the rôle of Mimi and was the occasion of a distinct triumph."—La presse, Paris.

## FOSTER & DAVID

500 FIFTH AVENUE, NEW YORK

Present

## The Volpe Symphony Orchestra

ARNOLD VOLPE . . . Conductor

For the Season 1912-13



—Mishkin Photo

## NEW YORK PRESS TRIBUTES:

Henry T. Finch, in THE EVENING POST.—Mr. Volpe has shown himself a surprisingly good drillmaster, as well as a conductor, who can secure not only precision and shading, but dramatic and other emotional effects.

W. J. Henderson in THE NEW YORK SUN.—The orchestra stands on its own feet, so to say, and yesterday afternoon its stability was beyond question. The body of tone was large and there was always a hint of reserve power. Energy and enthusiasm sounded in the proclamations of every instrumental choir.

Emilie Frances Bauer in THE EVENING MAIL.—A symphony orchestra whose performances have aroused to astonishment and admiration some of the most severe critics.

Sylvester Rawling, in THE NEW YORK EVENING WORLD.—Arnold Volpe has taken a leaf out of Toscanini's book. He conducted without a score. The result was astonishing. Never has he led so masterfully and never have his men responded to his beat with such fine effect.





Dear MUSICAL AMERICA:

Wonderful how Boston always comes up to the scratch and upholds its reputation!

Marshall B. Fanning of that town wrote me an extremely courteous and neat looking letter the other day, taking note of my laying no claims to be a Greek scholar and of my saying that, nevertheless, I knew "Dionysius" to be the god of dark, somber and exciting mysteries. Mr. Fanning says it has been many years since his school days, but that during those days he learned that Dionysius was the tyrant of Syracuse, and remarks that the god to whom I evidently referred was named *Dionysus*. The difference between the two, he says, is about the same as that which exists "between Theodore Roosevelt and Richard Strauss."

Well, proofreading may be the devil's own job, but there are times when he follows the lure of Spring, and shirks it. Now, all proofreaders, when they were school boys, learned about Dionysus, the tyrant of Syracuse from the Greek history book, but none of them ever heard of Dionysus because you don't know anything about Dionysus unless, after your school days, you happen to take to poetry, mythology and all those things which go to make life really interesting, but which practical men and proofreaders know nothing about.

Therefore, Mr. Fanning, blame me if you will for following the Springtime call of the wild, but never, never, never again accuse me of not knowing the difference between Dionysius the tyrant of Schenectady—excuse me, I mean Syracuse—and Dionysus, the giver of our inspirations.

Mr. Fanning's pointed comparison at the close of his communication will bear a word of comment. I gather from it that he is a Taft man, or perhaps a Wilson man, through natural affiliation in the mind of Boston and the idea of universities. Of course, he is putting Teddy on the tyrant side of the comparison, and Strauss on the Dionysus side. Roosevelt a tyrant and Strauss inspired! Well, I don't know. I think he better guess again.

Miss Margaret C. Cummings told Mrs. Gilbert Jones's National League for the Civic Education of Women the other day that ragtime is responsible for much of the dancing that is to be condemned, and that ragtime has come to be riotous and no one can possibly dance quietly to it. Undoubtedly ragtime, with the turkey trot in its train, is the last manifestation of Dionysus on the earth. What is a turkey trotter but a modern Maenad? What is the turkey trot but a dark, somber and exciting mystery? In the old days they rushed through the woods at night singing and dancing. Now they rush through the ballrooms of the night. Dionysus will have his worshippers.

Truly that was a romance, the story of the old music teacher, Parma, whose death in New York recently disclosed the fact that he had for years harbored and cared for an insane girl to whom he was devoted, in his house in New York. His house was a school of music and the girl went to him first as a pupil. Then she went abroad to marry the man to whom she was affianced. But it was a case of waiting at the church—the man did not put in an appearance, and the girl returned to the house of Parma, apparently with her mind shaken.

Parma, who had loved her from the first, started to protect and care for her, which he did faithfully for years, until his death the other day. If the young woman went out she usually wandered away, and so he had to keep her confined. Not even the housekeeper had entrance to the apartments

of Parma and the demented girl. Parma, himself, evidently came into a somewhat similar condition of mind in his latter days. The school went on, while Parma and his ward lived in squalor in a house that was otherwise kept spick and span.

Here is prosaic New York giving us a peep into the world of Balzac, although one commentator on the event says that for heroines like the mad ward one turns more confidently to Dickens. Parma's was a grand passion, and sordid as the conditions were in some respects it makes the passions of much of our more orderly and respectable civilization seem rather tame and pale by comparison. If I were a novelist or a playwright, instead of a mere writer of musical letters, I would make something out of this. Perhaps there is an opera in it, who knows? "Lucia" has a mad scene. Here is a chance for a couple of whole acts full of mad scenes. Who says there is no romance or atmosphere in America?

No doubt we have all been too much depressed and absorbed by the *Titanic* disaster this last week to give much serious attention to artistic happenings; and by a happy coincidence there were few such happenings to absorb our attention.

There must have been a feeling of something akin to thankfulness, though, among many musical folks that the horrible catastrophe did not happen when the ship was going the other way, or in the Fall, when the great companies of musicians are on their way to fill their Winter engagements in America.

And that suggests another disconcerting idea to my mind. Why is it that in the Fall such a large number of our operatic artists are crowded onto one boat? In the event of a similar disaster the result is dreadful to think of.

It seems as though on the ocean it would be more advisable to scatter our artistic forces rather than concentrate them, so that a possible misfortune should not involve a great number in irretrievable ruin. For even should a singer be saved from death in such a calamity you know well the ravages that a nervous shock of the kind can inflict on a voice.

Let me hope, though, that in view of these few words, I shall not be accused of exalting the value of the lives of musicians over those of ordinary folk.

I ran across this delectable bit in the *Evening Sun* a few days ago:

To the Editor of the *Sun*—Sir: After attending the concert of a certain amateur musical club the other evening, I became firmly convinced of a fact that I have long been suspecting, namely, that there is a hell to which many of my fellow citizens are surely going. There they will be forced to sit forever and listen to beautiful music, but they will be so firmly gagged that they will not be able to utter a syllable that will disturb the music loving devils who are present.

Dear anonymous friend, your assurance is well grounded—take it from me, the one best qualified to speak in the matter. Only, most righteously indignant mortal, you really did not have to subject yourself to an amateur musicale to evolve that profound reflection from your inner consciousness.

If you had ever attended a performance at the Metropolitan Opera House you would speedily have concluded that in that infernal locality of which you speak there will also be some trying desperately to enter the auditorium after the music has begun, but condemned to an eternal wait in the outer lobby where their ears can grasp just enough to make them anxious to get inside. These are the spirits of those who in their mundane lives were late comers.

I might add, incidentally, that there will also be uncut performances of the "Ring" through which those, who while on earth delighted in leaving before the end of an opera, will be forced to sit till the musicians have packed up their instruments and gone home. Bayreuth simply won't be in it!

I see that a certain sculptor, Daniel French by name, has had his aesthetic sensibilities mortified by the manner in which musicians dispense their art. He finds the movements of orchestra players grotesque and a distress to one who looks for beauty of pose. Then, too, he doesn't like the idea of men wearing evening dress while playing or singing. And as he finds that the effect of a voice issuing from a remote locality never fails to charm, he thinks it might be a good idea to hide the players at an orchestral concert.

If Mr. French can devise some method of making a double-bass player or a trombonist perform their musical functions and look graceful at the same time, I think we may yet be able to coincide with his ideas for artistic propriety. But it's up to him—he must show us how it's to be done. If he cannot, he must remember that one goes to concerts and to recitals primarily to hear—something that even composers

forget at times. If Mr. French doesn't like the way things look, why doesn't he shut his eyes (especially since he professes to enjoy "invisible" music)? As for the evening dress—well, what should a musician wear?

The unseen orchestra has come up for consideration before. But to what purpose all these foolish arguments for it? How many persons, do you suppose would enjoy a symphony concert if they couldn't see the players? And how would the orchestra sound if we had some obstruction in the form of a wall or a door between it and the hearers?

Oh! these would-be reformers! But to come right down to it, why excite yourself over them?

I think a vote of thanks is due Augusta Cottlow, the highly talented and fascinating young American pianist, for bringing forward MacDowell's "Norse" Sonata at her New York recital last Sunday. Seeing how stupidly pianists neglect these sonatas one would almost be inclined to think they were not masterworks—which they assuredly are. But then most of our dear critics are not at all anxious to let the public know this. I noticed with a good deal of amazement and displeasure on this occasion how two of the most prominent of them hurried from the theater just before this sonata. There's patriotism for you!

A painter in Paris disappointed over the rejection of two of his paintings, which he had entered for the Salon of the Independents, did something which suggests a course of action for composers in America who cannot get a hearing, or who are not awarded prizes for operas by hard-hearted committees of judges. The painter placed his two pictures, which were of very large size, on a truck in such a way that they could be plainly seen and drove down the Avenue Champs Elysées, followed by an immense crowd. In this way he not only got his pictures seen by many more people than those who succeeded in breaking into the exhibition, but he also turned the matter to very good account from an advertising standpoint, all the more so as he was taken to jail, from which he was released after giving an explanation.

The thing for the neglected and rejected composer to do is to get a band wagon, or better, an orchestra wagon, and drive down Broadway playing his rejected work; or Fifth Avenue would be better, as it is less noisy. He could thus get both audiences and newspaper space that he could never expect in the ordinary way. It might be a little difficult to give an opera from a wagon, although in the days of mystery plays I believe that such things were done. I do not know why fairly good opera could not be given, at least in tabloid form, from an opera wagon. At any rate it would be better for the composer than merely to be rejected and pass into oblivion.

I have seen many things lately which have forced me to realize what a sorry and insipid age is this in which we live. The other day I saw in the *New York Post* a copy of the first program given by the London Philharmonic, which was a hundred years ago.

"The *Musical Times*," says the *Post*, "prints the program, which is certainly a curiosity." It certainly is, for the first number is the Overture to "Anacreon" by "Cherubim." We are not told whether the Cherubim were the authors or the performers of the work. But think of living in a musical age when the very Cherubim themselves could be called upon in any capacity at a symphony concert!

The program does not state that the Seraphim also took part, which indicates that there might have been a rivalry between the two factions in Heaven. Such contention is possible in that high sphere, as you may discover by reading the works of John Milton. But as regards music I always supposed that such factional strife was reserved for the orchestral organizations of earth, and did not penetrate to the angelic choirs.

I wonder what the New York critics would say to a concert of the Cherubim. I doubt very much if the angelic hosts would get press notices which would encourage them to attempt a tour. But, alas, we have no hope of any such concert to relieve the sordidness of the present. We must listen to the orchestral player, knowing that when the concert is over he goes off to get his beer. I have, it is true, known a few opera singers who were angels, but that is another book of stories.

The other thing which disheartened me with the epoch was to notice that the king and queen of England recently attended a special vaudeville entertainment. Vaudeville, forsooth! Time was when kings spent the entire income of the state to build castles on the tops of impossible precipices and gave Wagnerian Rings in them for their own personal delectation. But how is the state of kingship sunk when a king consents to attend a special vaudeville entertainment.

Altogether it is a mad world nowadays. Here Otto Kahn hears a performance of "Pelléas et Mélisande" at the Boston Opera House, and contributes immediately to the guarantee fund of the Boston Opera Company. A New Yorker going to Boston to help a composer who comes from France! That seems topsy-turvy, does it not? I have not heard of any one yet, however, hearing "Mona" and contributing to the guarantee fund of the Metropolitan Opera Company. But you never can tell. A year ago one would not have expected to hear that some one was to give a large sum of money for a performance of "Nabucco," and yet, as I have told you, it is to be given in its own historical setting, thanks to the fortune of an oil king. You see, it is not just ordinary kings, but oil kings, who are the real kings nowadays. The mantle of Bavaria falls upon the oil can.

To plunge to the other extreme from romance there is my friend Marc Lagen, of whom I heard a rather nifty story recently. He was once, as you may not have known, a tenor in an opera company. It was probably in this capacity that he first learned to deal with artists. Any way, in his part there was a song which went "ten thousand times I love thee." Lagen had to have an operation on his throat, and when he got back to his work found that he could no longer sing the song because of a high note in it. So he sang it an octave lower, making it "five thousand times I love thee!" and got away with it.

Your

MEPHISTO.

## PLEIADES CONCERT

### A Program in Honor of Mme. de Cisneros and Sergei Kotlarsky

At the last meeting of the Pleiades Club, of New York, on Sunday, April 14, at the Hotel Brevoort, at which Mme. Eleanor de Cisneros, the contralto of the Chicago Opera Company, and Sergei Kotlarsky, violinist, were present as guests of honor, an elaborate musical program was performed. Paul Dufault, the Canadian tenor, who acted as toast master, delighted by singing, in his usual inimitable manner, "Malgré Moi," Pfeiffer; Sidney Homer's "How's My Boy," and "Si je pouvais mourir," by Barbirolli.

Grace Kerns, soprano, who is a familiar figure on the American concert stage, sang with exquisite voice and feeling the "Spirit Song" of Campbell-Tipton, and was compelled to give an encore. Miss Beddoe, contralto, sang an aria from "Samson and Delilah," which was rendered with intense dramatic feeling and displayed a voice of excellent quality. She was obliged to add an encore.

Miss Grossman sang "Morning," by Oley Speaks, and Mrs. John G. Rooney recited some verses by Kipling. Mr. Kotlarsky, a young and talented pupil of Hedwig von Ende, played two numbers which were enthusiastically received, and Mr. Granville, baritone, sang the Prologue from "Pagliacci," with fine voice and excellent enunciation.

## Do You Love Opera?

IN ATTENDING OPERA what one wants is the *Story* in few words.

Opera Stories fills this want. It contains the *Stories* (divided into acts) of 164 Operas, 6 Ballets, and D'Annunzio's Mystery Play, The Martyrdom of St. Sebastian. It gives the stories of Jewels of the Madonna, La Forêt Bleue, Lobetanz, Mona, Le Donne Curiose and other recent operas; also of all Standard Operas. Opera Stories contains portraits of famous singers. The Book is handsomely, substantially bound. Endorsed by Teachers, Singers, the Public and the Press.

Mailed (postpaid) on receipt of 50c., stamps, money order, or currency.

HENRY L. MASON, 188 Bay State Road, BOSTON





## Eva Emmet Wycoff

Soprano

SOLE DIRECTION MARC LAGEN, 500 FIFTH AVENUE, NEW YORK



## ANOTHER AMERICAN GIRL WHO'LL JOIN THE METROPOLITAN



Vera Cameron Curtis, Soprano, Who  
Has Signed a Two-Years' Contract  
with Metropolitan Opera Company

Vera Cameron Curtis, pupil of Victor Maurel, who is at present on tour with the Russian Symphony Orchestra, will join the Metropolitan Opera Company forces next season. Miss Curtis's pure soprano voice, technical equipment and artistic finish have very favorably impressed Mr. Gatti-Casazza, who has signed her for a two years' contract. Miss Curtis will be given a fair chance in some of Alma Gluck's parts.

### DENVER FOND OF TRILLS

#### Turns Out in Large Numbers for Tetrazzini—Preparing for May Festival

DENVER, April 13.—The wise men of music may berate the trilling, pyrotechnical coloratura soprano as much as they like, but the public continues to adore the altitudinous vocalist. Tetrazzini made her second Denver appearance at the Auditorium Wednesday evening last, under direction of Robert Slack, and extra chairs had to be placed on the stage to accommodate the overflow crowd. Tetrazzini appeared but three times on the program, singing arias from "Aida," "Traviata" and "Mignon." It was her old war horse, "Ah fors è lui," that stirred the greatest enthusiasm. She sang with her wonted brilliancy—and carelessness. Her top notes are still unapproachable, and so long as that is true she will reign in popular favor.

M. Mascal, a mellow-voiced but exasperatingly placid baritone, sang several songs and arias in third-person indifference; Emilio Puyans gave a satisfactory answer to the question "Why is a flute solo?" and Yves Nat almost divided honors with the star by reason of his brilliant pianism.

Manager Slack announces that next year, April 10, 11 and 12, we shall have some honest-to-goodness grand opera in Denver. He has arranged with Manager Dippel of

the Chicago Grand Opera Company for four performances on those dates, and present arrangements call for "Thais" and "Natoma," both introducing Mary Garden; "Lucia," with Tetrazzini, and, as a double bill, Humperdinck's "Hänsel und Gretel" and Wolf-Ferrari's "Secret of Suzanne."

After Calvé's approaching concert on May 2 the event that looms large on the local musical horizon is the three-day May Festival, with the Russian Symphony Orchestra, and, as soloists, Gluck, Rappold and Hamlin. There will be one Wagner program and three miscellaneous, in which several orchestral novelties are promised.

J. C. W.

### RECITAL THAT BROUGHT BREATH OF OLD FRANCE

Songs Both Sad and Gay Sung by Anna Arnaud with Charming Effects of Atmosphere

The atmosphere of old France was transferred to New York in the morning recital of "Vieilles Chansons," by Anna Arnaud, at the Hotel Plaza on April 12. Mme. Arnaud had the assistance of George Barrère, flutist. With a stage set to represent an old French garden, Mme. Arnaud sang the songs of different centuries with an appropriate costume for each. To intensify the old-world illusion Eleanor Erickson, garbed attractively as a page, read from a scroll an enlightening interpretation of the varied songs.

Mme. Arnaud exhibited an unusual sense of light and shade in outlining the characters which she represented, and many of the numbers were not only songs, but little gems of dramatic portraiture.

Some of the favorites in the first part were "Au bois Rossignol," with the nightingale effectively represented by a flute obbligato; "Le femme du Marin," the "Enoch Arden" tale in song form; "Eho! Eho!" which appeared strangely modern in its story of the shepherd pleading with his sweetheart to shun the dangers of the city, and "La Mort de Jean Renaud," wherein Mme. Arnaud depicted with pathos the grief of a thirteenth-century wife whose Crusader husband had died on his way home from the wars.

The charmed audience remained well into the luncheon hour to applaud Mme. Arnaud's closing songs, of which the most enjoyable were: "Colinette," "La Petite Simonne," a Breton legend of the lass who loved a courtier not wisely but too well; "Les belles Manières," showing how the mothers of fashion brought up their daughters to catch the eye of desirable admirers, and "La Lisette de Beranger," in which the singer represented a white-haired lady telling a group of children the story of her love affair with the poet Beranger.

M. Barrère added to the enjoyment of the matinee by four flute solos, a Romance, Menuet and Arabesque by Debussy and a Gigue by Hübner.

K. S. C.

#### Plans for Springfield Festival

SPRINGFIELD, MASS., April 22.—The tenth annual music festival of Springfield will be held on May 10 and 11, and the chief work to be produced will be Bruch's "Arminius." Four concerts will be given. Harold Bauer, the pianist, and Kathleen Parlow, the Canadian violinist, have been especially engaged, and the other soloists will be Claude Cunningham, Lambert Murphy and Mildred Potter. The festival will also enlist the services of the great chorus of 300 voices and Conductor Mollenhauer's Boston Festival Orchestra.

Vanni Marcoux, the Boston Opera's bass baritone, has been singing lately at San Remo.

## The Perfected Grand Piano

There is one supreme instrument in every field of musical expression—the Stradivarius Violin, the Böhm Flute, etc.

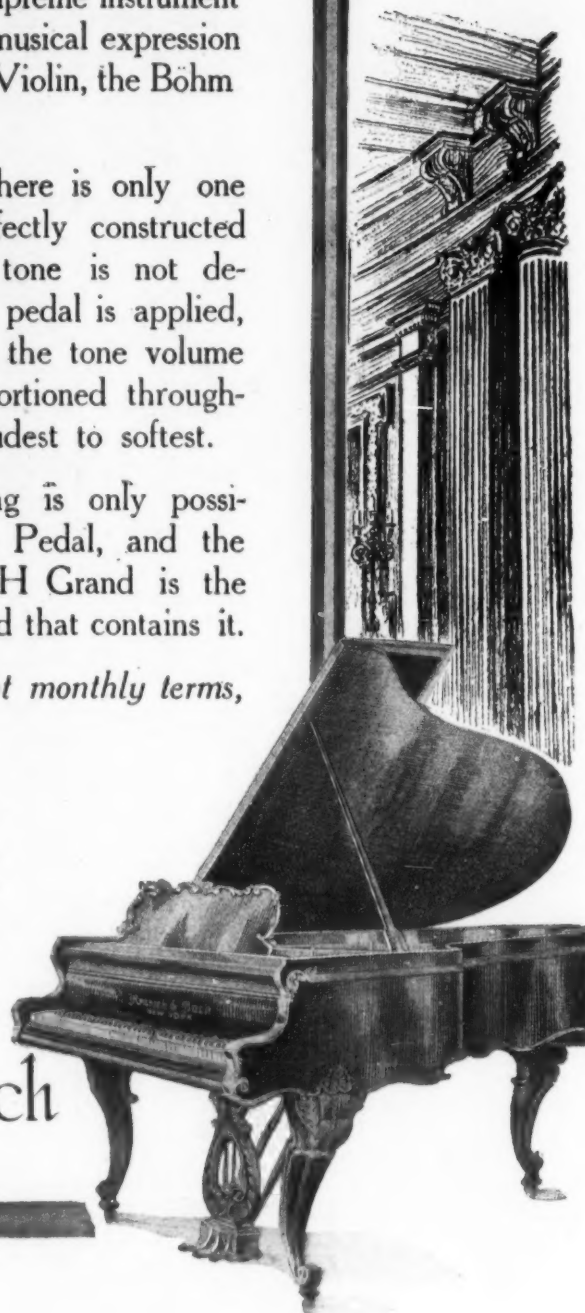
In all the world there is only one Grand Piano so perfectly constructed that the evenness of tone is not destroyed when the soft pedal is applied, but, on the contrary, the tone volume remains perfectly proportioned throughout the scale from loudest to softest.

Such tone shading is only possible with the Isotonic Pedal, and the KRANICH & BACH Grand is the only piano in the world that contains it.

Sold on convenient monthly terms, if desired.

NOTE.—It will interest you greatly to read a little book describing the famous Isotonic Pedal—it cannot be comprehensively treated in this space. The book, together with our new catalogue, will be sent on request.

Kranich & Bach  
New York



### BANKERS IN CONCERT

#### Mr. Humphries's Glee Club Appears to Advantage in Elaborate Program

The third concert of the thirty-third season of the New York Banks' Glee Club was given on Tuesday evening of last week, and presented that body of singers in an elaborate program. Assisting artists were Mrs. Edith Baxter Harper, soprano; Margel Gluck, violinist; William A. Jones, organist, and Giuseppe Dinelli, accompanist. "If Doughty Deeds," Cobb; "A Serenade," W. A. Hastie; "A Spring Madrigal," Wallace A. Sabin; "To the Genius of Music," Mohr, in which Mrs. Harper sang the soprano solo; "In Vocal Combat," an arrangement of "Then You'll Remember Me," and "Rocked in the Cradle of the Deep," by Dudley Buck; "Three Little Piggies," Custance and a "Students' Song," Handberg, were the choral numbers. H. R. Humphries is musical director of the club, and his careful training was apparent in its work.

The concert opened with an organ solo, the allegro from the Sonata, "Di Camera," played in a finished manner by Mr. Jones. Miss Gluck gave a good performance of Handel's Sonata in A Major, and Rhapsodie Piemontese, Singaglia, to which she was forced to add encores. Perhaps the greatest pleasure of the evening was gained from Mrs. Harper's songs, "Sunset," by Alexander Russell, and "Happy Song," Theresa Del Riego, which were followed by great applause, and a demand for an encore.

#### Recital by Sadie Tolces

A benefit recital was given on Thursday evening, April 18, by Sadie Tolces, a pupil of A. D. Jewett of New York at the Waldorf-Astoria. The little pianist, who is eleven years old, proved herself a highly gifted pupil in a Gigue and Gavotte of Bach, Beethoven's Sonata, op. 49, No. 1, and a Mozart Sonata, Dvorak's "Humoresque," and pieces by Mokrejs, Poldini, Schumann, Chopin, Grieg, Kullak, and Rheinberger.

## LIONEL HAYES ROBSARTE

FORMER OPERA TENOR

VOICE SPECIALIST

A. de Trabadelo, Paris, teacher of Melba, Garden, Farrar, Eames, Carasa, Gayarre, etc., says:

"I sincerely believe Mr. Robsarte has no equal among American instructors."

From tone work to artistic finish. Traditions and action of full opera repertoire—Concert and oratorio. Teacher of Mme. Jungman, Prima Donna Contralto, Hofopera, Vienna; Mlle. Lillian Grenville, Prima Donna Soprano, Milan, St. Petersburg, Nice, Chicago Opera Co.; Signor Jacoletti, now singing in Naples; Miss Helene Travis, Mascagni Opera Co.

Residence Studio, Hotel Woodward, N. Y. Phone, 5000 Columbus. Voices tried gratis by appointment.

## DAGMAR DE C. RUBNER PIANIST

Exclusive Management: Mrs. Paul Sutorius, 1 West 34th St., New York

## WILLIAM LAURIER

and THE PEOPLE'S PHILHARMONIC ORCHESTRA, Inc.

Now Booking, Spring and Summer, 1912

Eminent soloists including Alicia Wing, violin. Hans Kronold, 'cellist, etc.

Address: 226 EAST CAPITAL STREET :: :: WASHINGTON, D. C.

## FRANCES ALDA Prima Donna Soprano

Metropolitan Opera House  
New York

Management: LOUDON CHARLTON, 868 Carnegie Hall, N. Y.

# AMY HARE

Concert Pianist and Teacher

BERLIN STUDIO:

SCHLÜTER STR. 54

Telephone  
Charlottenburg 9442

Management:

CONCERT DIRECTION LEONARD SCHELLINGSTR. 6,

BERLIN, W. 6



## WEEK IN MUSIC WITH BOSTON ARTISTS

Concerts and Recitals Take Local Musicians to Many Nearby Towns  
—Large Class to Sail for Bohemia with Anton Witek—  
Katherine Lincoln in New York and Washington Musicales

Bureau of Musical America,  
No. 120 Boylston Street,  
Boston, April 22, 1912.

THE Hoffman Quartet, assisted by Mrs. Alice Bates Rice, gave an interesting recital in Medford on April 12. Mrs. Edith Woods, a pupil of Mrs. Rice, sang for the Women's Press Club on April 17. Mrs. Rice has sung successfully in many concerts in Boston and vicinity during the season.

Clarence Wilson, a pupil of Ivan Morowski, has been re-engaged at the Harvard Church, Brookline. Wilhelmina Wright Calvert, another pupil of Mr. Morowski, has been engaged as soprano soloist at the Tremont Temple. Mr. Morowski has placed many of his pupils successfully in the churches of Boston and suburbs.

Lillian Goulston McMasters gave a pupils' recital recently. Miss McMasters is bringing out pupils with decided talent and her next recital is looked forward to with interest.

A large party, including Karle Havlicek, Omaha, Neb.; Florence Jones, Boston; Harrison B. Keller, Salina, Kan.; Julius Friedman, Seattle, Wash.; and Franklin Holding, Boston, will sail with Anton Witek, concertmaster of the Boston Symphony Orchestra, for Bohemia, on April 30, where they will resume the study of the violin, under the direction of Mr. Witek. All are pupils of exceptional talent and have appeared several times in concert during the season.

Clarence Jones gave an interesting lecture-recital at the Industrial School Hall, under the auspices of the Opera Club. His subject was the opera "Lohengrin." Mr. Jones is a lecturer of ability and was ably assisted instrumentally in making the evening a success.

Frank E. Morse, the vocalist, will receive a limited number of pupils at his Summer school in New Hampshire.

Olive Whitely Hilton, violinist; Herbert W. Smith, baritone, and Earl William

Smith, accompanist, gave a concert at Gardner, Me., on April 17. These artists also gave a concert at Kennebunk, Me., on the 18th, before the members of the Masonic Lodge.

Harris S. Shaw, the pianist, gave a recital before the Norembege Club, Charlestown, on April 20. Mr. Shaw was assisted by two pupils of Lillian Shattuck, Miss Bowman, 'cellist, and Miss George, violinist. He also gave a recital before the Franklin Women's Club at Franklin on the 22d. The program consisted of solos by Evelyn Blair, soprano, and Herbert W. Smith, baritone, and instrumental duets by Mrs. Ray and Mr. Shaw.

Katherine Lincoln, the soprano, sang a group of French songs at a concert given at Columbia University, New York, on April 10. Miss Lincoln also gave a joint recital with Dagmar de Corval Rubner in Washington, D. C., on the 12th, and sang at Newport on the 18th at a concert given by the Philharmonic Society.

The choir of the Tremont Temple will be somewhat strengthened by the addition of Wilhelmina Wright Calvert, soprano soloist, in connection with the Lotus Quartet. This quartet has sung for some time successfully at the Temple.

Bella Gordon, a pupil of the Bach School of Music, played at a private musicale given in Everett last evening. Among her numbers was the Rondo Capriccioso, Saint-Saëns.

Mrs. Robert N. Lister, soprano, sang recently at an "at home" given at the studios of Mme. Noyes.

Marion Banfill, pianist, and Charles Banfill, violinist, played before the New England Women's Club on April 15. Miss Banfill also played at a concert in Stoneham on April 18.

A recital was given at Huntington Chambers Hall on April 20, the soloists being Claire and Constance McGlinchey, Paul Jones Farnum and Mary Morton Washburn.

The fifty-first Municipal Concert by the music department of the City of Boston was given on April 17, the artists being J. Albert Baumgartner, pianist; Walter E. Lovd, violinist; Carl W. Dodge, 'cellist, and Wirt B. Phillips, baritone.

A concert was given by the advanced

students of the New England Conservatory of Music on April 15 before a crowded house. A. E.

### CINCINNATI CONCERTS

Orpheus Club Ends Season—Mr. Kelley's New Work Played in Recital

CINCINNATI, April 20.—The last of the series of concerts of the season by the Orpheus Club was given on Thursday under the direction of E. W. Glover. The attendance was good and made up almost entirely of the loyal supporters of this splendid organization.

At the Conservatory of Music several affairs were given during the week. One of the concerts of particular interest was the recital by Paolo Martucci on Thursday. Signor Martucci proved himself an artist of splendid attainments.

Another interesting conservatory concert was a chamber music program given Monday. The two-fold attraction of a novelty, the Piano Quintet, op. 20, of Edgar Stillman Kelley, with Mrs. Kelley at the piano, and the collaboration of the two gifted brothers Bernard and Julius Sturm, was responsible for the wide interest manifested.

The program opened with a beautiful presentation of the Dvorak Torzetto, op. 74, by Messrs. Sturm, Wunderle and Schulz. In the *Adagio* of Bach Messrs. Bernard and Julius Sturm presented one of the most perfect pieces of work in which they have been heard. Mr. Kelley's Quintet formed a brilliant close to a distinctive program and the composer was accorded an ovation. American chamber music literature is greatly enriched by this composition and it should be a matter of pride to Cincinnati that a creative genius such as Mr. Kelley is in the city. Mrs. Kelley, who played the piano part, is an artist of fine attainment. F. E. E.

### MR. NITKE'S CONCERT

Violinist and Trio Give Program of Varied Interests

Maurice Nitke, the violinist, was the principal artist in a concert of instrumental and vocal music at the Hotel Majestic, New York, on April 20. The violinist presented the Nitke Trio, in which he was assisted by William J. Falk, the pianist, and Harry Prochaska, 'cellist, and the vocal numbers were delivered by Hazel Kaiser, soprano, and Bernhard Steinberg, baritone.

Of especial interest was the Suite by Eduard Schütt, which received a musicianly reading by Messrs. Nitke and Falk. The artistic union between the two instruments was gratifying, Mr. Falk supporting the violinist in a sympathetic manner. The second movement, a *Canzonetta con variazioni*, was greeted with hearty applause.

The Rubinstein Trio in B Flat, which closed the program, was interpreted with much delicacy by the three players, and the pianist won a large share of approbation for the finish with which he played his part.

Mr. Nitke was warmly applauded for his rendition of three solo numbers, with Mr. Falk as an efficient accompanist. These were a Reverie by Vieuxtemps, Tirindelli's "Slave Song" and the "Siciliano" and Rigaudon by Kreisler.

An Aria from Verdi's "Un Ballo in Maschera" was sung by Mr. Steinberg with excellent effect, and Miss Kaiser contributed to the enjoyment of the evening with a fine rendition of a scene from "Madama Butterfly."

To Tour Under Loudon Charlton's Direction

Pre-eminent among the celebrities whom Loudon Charlton will present to the music-loving public for the season of 1912-13 is Mme. Johanna Galski, soprano, of the Metropolitan Opera House. Other distinguished singers announced are Mme. Charles Cahier, contralto, famous on both sides of the Atlantic; Otto Goritz, the eminent baritone of the Metropolitan Opera, and Putnam Griswold, basso, also a highly distinguished member of that organization. Among the instrumentalists are to be Efreim Zimbalist, violinist, who scored a triumph at his appearances here this last season; Tina Lerner, the Russian pianist, who is returning to America after an absence of two years, and Josef Lhévinne, the eminent pianist. The list also includes vocal and instrumental quartets of international note.

J. COURTLAND  
**COOPER**  
VOICE

BERCHTESGADENERSTR. 35, BERLIN

**Sam Franko**

Violin instruction

SEASON 1910-11, BERLIN

CONCERT DIRECTION, WOLFF

**ALBERTO JONAS**

Jenner Strasse 29, Berlin, W.

MADAME A. E.

**SCHOEN-RENÉ**

BERLIN ADDRESS:

Berlin Wilmersdorf 43 Eisenbahnstrasse

Mr. and Mrs. John Dennis  
**MEHAN**

Summer Session for Singers July 8 to August 17

Suite 20, Carnegie Hall, N. Y. Tel. Col. 5949

**ELSIE RAY EDDY**  
SOPRANO  
Concert, Song Recital, Oratorio  
Vocal Instruction  
Metropolitan Opera Building  
1425 Broadway New York  
272 Clifton Pl., Brooklyn Tel. 230 Bedford

**HENRY VINCENT**  
BETHUEL

ORGAN TALKS ON

The Art of Listening

Mr. Vincent's Permanent Address: ERIZ, PA.

**DR. WILLIAM C. CARL**

AT THE

Gullmant Organ School

Send for Catalogue 34 West 12th St., New York

**Mable Sharp Herdien**  
SOPRANO

Oratorio and Recitals

'Phone Edgewater 7252. 5132 KENMORE AVE., CHICAGO

**THERESA RIHM**

Dramatic Soprano

Oratorio—Concert—Recital

Address:

c/o Musical America, 505 Fifth Ave., New York

**ERNEST CARTER**

Composer-Conductor

Residence Studio, 150 West 58th Street

Tel. 2499 Columbus New York

**Johannes Miersch**

Royal Court Violinist

CONCERTS AND RECITALS

Principal Violin Department

College of Music of Cincinnati, Ohio

**Miss Knox's School for Girls**

BRIARCLIFF MANOR, NEW YORK

General course with diploma. Special course in fine arts. Course in music with diploma. Instrumental and vocal. Includes history of music, harmony and recitals by artists from New York and Boston. Particularly healthful location in country 50 miles from New York.

Address MRS. E. RUSSELL HOUGHTON, Principal

**CHRISTINE MILLER** CONTRALTO  
1003 HEBERTON STREET  
PITTSBURG, PA.

Soloist Cincinnati Festival 1912—and Worcester—Second Appearance

### GORDON'S GRADED PIANO COURSE

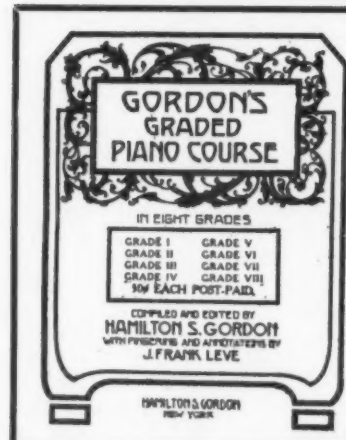
8 GRADES (First 6 grades now ready) 50 CENTS EACH

Teachers! Can you give clear and concise definitions of Ritard, Ritenuto and Rallentando and differentiate among them? You can't? Don't look in the dictionaries. They conflict. Get *Gordon's Graded Piano Course*, a most up-to-date Graded Course.

Ask for Circulars

Special Prices to Teachers

H. S. GORDON, - 112 W. 30th Street, NEW YORK



**EMIL LIEBLING**  
PIANO TEACHERS' INSTITUTE

JULY 1st to AUGUST 3d, 1912, at  
KIMBALL HALL, CHICAGO

Address EMIL LIEBLING Kimball Hall, Chicago

**Ibble Raymond**

Illustrated Lectures on "Lives and Works of Famous Composers, Painters and Sculptors" also on the "History of Music and Art."

Drawing-rooms, Schools, Clubs, Private Classes  
Bookings now for 1911-12. Piermont-on-Hudson, New York



**LAURA MAVERICK**  
MEZZO-CONTRALTO

Recitals-Concerts

Her voice has exceptional purity and quality, phrasing and intonation admirable.

New York Press

A FEW DATES OPEN  
IN APRIL AND MAY

MANAGEMENT

**L. M. GOODSTADT**  
1402 Broadway, New York



## ECHOES OF MUSIC ABROAD

**German Composers to Meet in Annual Festival in Dantzic—  
Marcella Sembrich Has a Few Thoughts Concerning Opera  
of the Future and Singing Actresses with Personalities—  
Nikisch to Conduct Holbrooke's English Opera for Hammer-  
stein—Humperdinck Recuperating in Italy and Leoncavallo  
Seeking Local Color in Roumania**

FOR the first time in their history as an organization the creative musicians comprising the Allgemeiner Deutscher Musik-Verein on festival bent are to meet in a city of East Prussia this year. This, the annual "Salon" for Germany's composers, will be held at Dantzic from the 28th to the 31st of May. Four consecutive years have been given to cities of South Germany and Switzerland, so that there is general approval of the leap that is to be made across the country this year.

The official conductors this time are to be Siegmund von Hausegger and Dantzic's own Fritz Binder. Various excursions, as, for instance, to the Marienburg and the Hela peninsula, are being planned, as is customary in connection with these occasions of festive review of the country's musical industry.

\* \* \*

EXPLANATION of the double-barreled announcement of Caruso's forthcoming engagement in Paris, listed now as a special attraction for the Opera, now as a feature of a season being arranged by Raoul Gunsbourg as a visiting impresario from Monte Carlo, is to be found in the fact that towards the middle of next month France's national temple of lyric art is to play host to the Prince of Monaco's singers. From the Mediterranean's unique headquarters for art and roulette Director Gunsbourg will bring the company for eight performances at the institution whose destinies are at present in the keeping of André Messager and Philip Broussan.

For this seasonette the repertoire will consist of four works each to be sung twice. "The Girl of the Golden West" will be the only novelty, with Carmen Melis, Caruso and Titta Ruffo, as already has been told, as the *Minnie*, *Dick Johnson* and *Jack Rance*, respectively, of the French *première*. Caruso will have two appearances also as the *Duke* in "Rigoletto," with Titta Ruffo as co-star in the title rôle. The baritone likewise is to be the *Barber* to Elvira de Hidalgo's *Rosina* in the Rossini frolic for kittenish coloraturas. The fourth work on the list is Boito's "Mefistofele," with Feodor Chaliapine in his sensational, half-nude personation that failed to awaken in New York a responsive echo to the interest it had been able to command in Europe.

At Monte Carlo Director Gunsbourg made a revival this season after five years of Verdi's "Don Carlos," a revival that ranked high among the season's achievements. In the name part Charles Rousse- lière further ingratiated himself with the opera patrons of Monaco, while Titta Ruffo as the *Marquis of Posa* and Chaliapine as *Philip II* both had congenial rôles. Mme. Lambert-Willmaume was the dramatic *Elizabeth of Valois*.

\* \* \*

INSPIRED by Felix Weingartner's discussion of "The Opera of the Future," quoted in these columns a week or so ago, the gentle Marcella Sembrich takes occasion to aim a little catapult and flip a little pebble or two from the pages of the Vienna *Konzertschau* at the singing actresses, especially those with "personalities," who are dominating the operatic stage of the present day.

"If the noble art of singing, or that fragment of it still remaining to us, is to be rescued from complete annihilation

needs appear who can appreciate the best elements of the earlier opera and the new principles of the Wagner reform and melt these down in a discreet and understanding manner into a form of opera in which neither drama nor scenic accessories but purely and simply the music shall play the leading rôle. Then, and not till then, shall we have a work that is written *for*, and not *against*, the voice.

"True, when once this has come to pass our present day 'singing actresses' will find themselves in a somewhat painful dilemma. For the modern opera stage is almost entirely given over to the singing actress, who by virtue only of a minimum of voice and a wealth of dramatic talent is able to interpret the modern music drama with the greatest effect and win the plaudits of the public.

"One has only to think of Debussy's impressionistic tone painting, 'Pelléas et

voices and correct vocalization. Singing actresses are undeniably interesting and fit in well, moreover, with the spirit of the artistic age in which we live, but they are helpless when confronted with the score of a work by Handel, Gluck or Mozart—music that is the *bel canto* singer's Bible.

"Another element that is of immense advantage to the opera singer of to-day is the extravagant staging of modern opera productions. Dazzling decorations, gorgeous costumes, artistic effects of lighting, new and startling effects of instrumentation, all these tend to distract the audience's attention from the singer, in whom in other days the entire interest centered. Formerly the staging was a negligible quantity, costumes were of as simple design as possible, and the singer had to depend for a conquest of the public solely upon the greatness and beauty of the art that lay in her throat.

"A couple of phenomenal high notes, an extraordinary elasticity of the vocal cords or a sensational trill does not make an artist any more than one swallow makes a Summer. These are merely secondary things, with which nature has equipped many a one. But man cannot live by sweets alone. What we need is daily bread—in the case of the singer the cantilena and recitative, for these are the things that constitute the most essential element of our art, and to neglect them is to ignore the question of life and death for vocal art.

"As for 'personality' this is an expression that is acquiring more and more importance in the dictionary of the music critic. Personality plays a much greater rôle to-day than formerly. It does not seem too much to say that two-thirds of a success nowadays are due to the personality of an artist and the remaining third to the actual achievement. But in this straining after an individual note, so much emphasized now by our opera public, lies the danger of degenerating into presumptuous eccentricity.

"A singer should never place the pantomime in the foreground of his art, as by so doing he not only damages his vocally individual gift but he also, as a rule, lessens the general effect. He should seek to prove himself worthy of his noble calling and guard against offering to his fellow-beings a characterless compromise between singer and actor."

\* \* \*

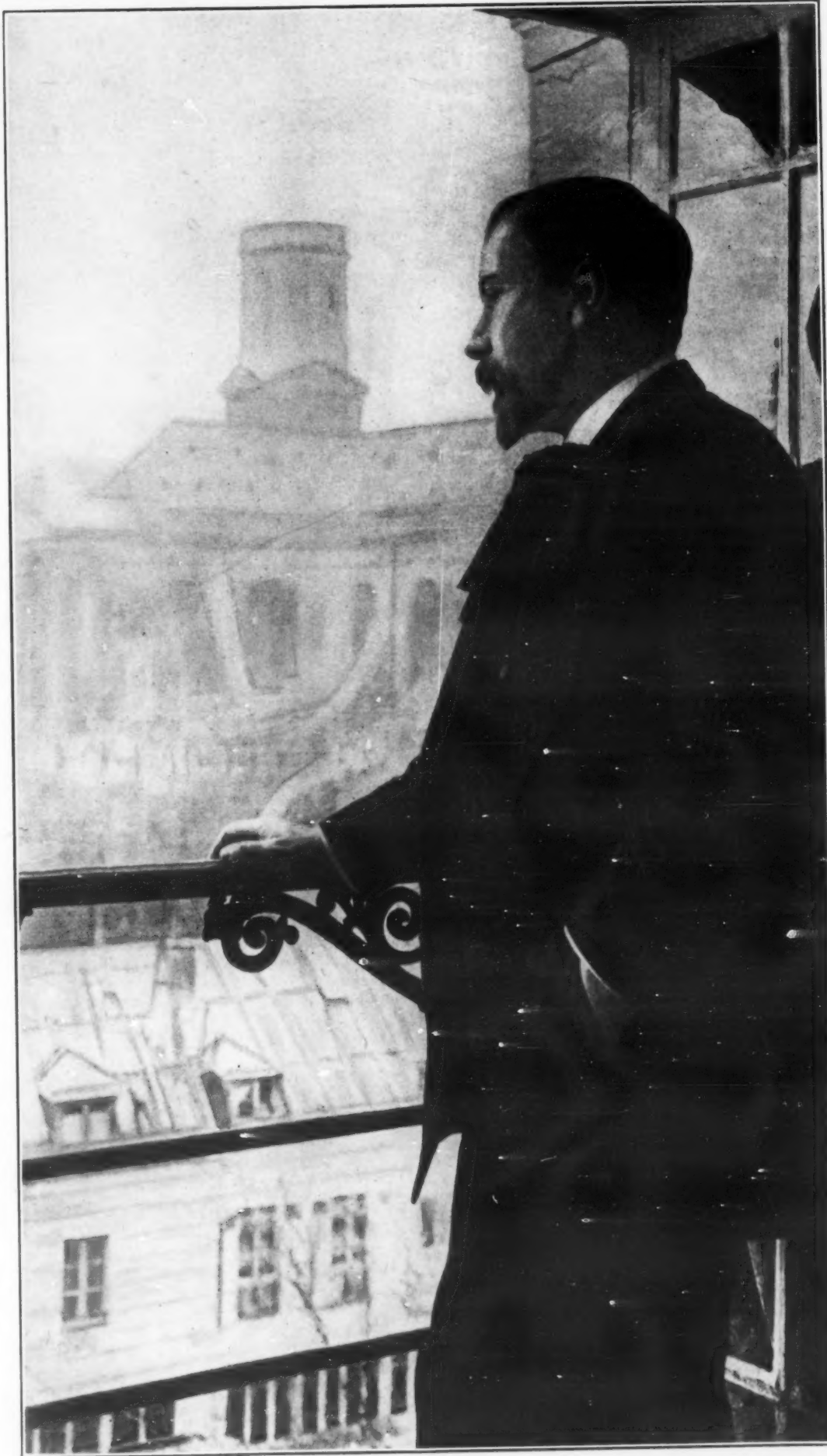
IT was a happy stroke on the part of Oscar Hammerstein, from the point of view of making himself "solid" with his English public, to arrange to make Josef Holbrooke's "Children of Don" a feature of the first Spring and Summer season of his London Opera House. There is a tone of frank elation in the press's attitude toward the step and a most desirable amount of free advertising is one result.

It was a second happy stroke to secure Arthur Nikisch as the special conductor for the work, as not only will those immediately interested in the cause rest assured that the possibilities of the score will be completely realized, but many others who might not be drawn by the opera itself would gladly welcome the opportunity to hear and see a performance of opera under the Nikisch bâton. Before leaving London for his present visit to this country with the London Symphony Orchestra Nikisch examined the score and made the statement that it is "an opera of the most modern type but worthy of the very best representation." One wonders just what he meant by that "but." He is said to have brought the score with him to study it during the many leisure moments of this leisurely American tour he is making. Friday, June 7, is the date fixed for the production at the London Opera House.

\* \* \*

GRATEFUL Humperdinckians welcome the tidings of the gradual, if slow, return to health of the composer of "Hänsel und Gretel" and "Königskinder." After spending three weeks at the favorite Tyrolean resort, Meran, he has now gone on to Rome, there to accelerate his recuperation at the Villa Falconieri, fitted

[Continued on next page]



—From MUSICA, Paris.

Gabriel Pierné, the French composer, is here shown in his unconventional "workshop" in Paris. It is in this place that he wrote his new oratorio, "St. Francis of Assisi," which has just been given with great success at the Colonne concerts. It is believed in Paris that this work will have a triumphant career in all the French cities.

there must arise some Prophet of the Beautiful who will restore to the human voice the birthright of which it has been so cruelly despoiled. A composer must

Mélisande.' The artists who have created and sung these rôles with the greatest success have depended far more upon their dramatic instincts than upon their

## CAROLYN CONE

CONCERT PIANIST

Europe, Germany, Season 1911-1912  
American Tour, 1912-1913

Berlin Address: KALKREUTHSTR. 11

## GEORGE FERGUSON

Augsburgerstr. 64  
BERLIN W.,  
Germany.

## VIDA LLEWELLYN

CONCERT PIANIST In Europe 1911-12  
Berlin: Regensburgerstr. 2  
Chicago: 1520 First National Bank Building  
(After June, 1912)

## EISENBERGER

PIANIST  
Management:  
Concert Direction HERMANN WOLFF  
Berlin W. 35, Flottwellstrasse 1  
Berlin Studio, Uhland Strasse 123

## KING CLARK STUDIOS

KURFURSTENDAMM 63 BERLIN



# HENRI LA BONTÉ TENOR

**SINGS ENGLISH  
THAT CAN BE  
UNDERSTOOD**

**Entire Programs of  
American Songs**

**Sole Management:**  
**R. E. JOHNSTON**  
CHAS. L. WAGNER, Associate Manager  
Commercial Trust Bldg., New York

**PIETRO ALESSANDRO**



**YON**

Organist of St. Francis Xavier, N. Y.  
Suite 10 and 853  
**CARNEGIE HALL**

**ORGAN PIANO  
COMPOSITION**

Special organ for students  
practice.

**YON**

**S. CONSTANTINO**  
Suite 853 Carnegie Hall  
**THE ART OF SINGING  
IN ALL ITS BRANCHES**  
Repertoire in Italian  
French and English  
Summer Res., Settimo Vittone  
Prov. Turin, Italy

**Chicago Musical College**  
Chicago Musical College Building  
Founded 1867 Dr. F. ZIEGFELD, President  
**FORTY-SIXTH YEAR**

**MUSIC** **SCHOOL OF ACTING  
SCHOOL OF OPERA  
SCHOOL OF EXPRESSION  
MODERN LANGUAGES**

"A permanent educational institution, holding the same prominent position in Music as the University of Chicago, the Art Institute, the Academy of Sciences, and the Field Columbian Museum in their respective departments of educational labor."—GEO. P. UPTON, of the Chicago Tribune.

Catalog Mailed Free Upon Request to  
Registrar, CHICAGO MUSICAL COLLEGE,  
624 South Michigan Boulevard, Chicago

**FREDERICK  
HASTINGS**

Recitals Baritone Soloist of the NOR-  
Oratorio DICA, LIZA, LEHMANN  
Instruction and TETRAZZINI Tours.

**CARNEGIE HALL, New York**  
Management: WOLFSOHN BUREAU  
1 West 34th Street, New York  
Residence Phone: Audubon 4140

**Helen WALDO**  
Interpreter of  
**Child Life in Song**  
Exclusive Management:  
**MARC LAGEN, 500 Fifth Avenue, New York**



**Edwin Hughes**  
PIANO VIRTUOSO  
Formerly Assistant to  
THEODOR LESCHETIZKY, Vienna  
GANAPOL SCHOOL OF MUSICAL  
ART, 25 Adelaide St., Detroit, Mich.

**MORATTI**  
**School of Bel Canto**  
For four years the only assistant of the late  
G. B. Lamperti  
**BERLIN, PRAGERSTRASSE. 11**

## ECHOES OF MUSIC ABROAD

[Continued from page 11]

out as a home for convalescent artists by the German Emperor.

JUNE'S last week will be marked for oratorio-loving England by the triennial Handel Festival—this time limited exclusively to Handel, unlike the last one, in 1909, which was made to embrace Mendelssohn as well by way of celebrating the centenary of his birth. The three concerts, on June 25, 27 and 29, preceded by a full rehearsal on the 22d, will be devoted to "Israel in Egypt," a miscellaneous program and "The Messiah," respectively.

The miscellaneous concert will have in its first part many of the more popular solos and choruses from "Samson" and in the second, the Concerto Grosso for strings, in G, the "Sailors' Dance" from "Rodrigo" for orchestra, "Wretched Lovers" and "Love in Her Eyes" from "Acis," "Ye Tutelar Gods," from "Belshazzar," "As from the Power," from "St. Cecilia," and the air "Vinto è l'amor" from "Otto-

tone." At this concert Pauline Donalda will make her first appearance as a Handel Festival soloist. Otherwise the list of singers contains a round of names long familiar in connection with England's festivals, such as Clara Butt, Percival Allen, Esta d'Argo, Ben Davies, Robert Radford and Kennerley Rumford. The festival conductor will be Sir Frederic Cowen, who will have under his baton a choir of 3,500 voices drawn from the larger choral organizations of London, supplemented by a large contingent from the Yorkshire festival centers of Sheffield, Leeds and Huddersfield, trained by Dr. Henry Coward. The London Symphony Orchestra is to be the solo band.

AND now it is Roumania that is to furnish food for Ruggiero Leoncavallo's musical imagination. As the scene of his next opera is to be laid in that country the composer of "I Pagliacci" has been sojourning in Bucharest, taking notes for local color and making a collection of national airs and popular songs as a source of inspirational suggestion to him when he tries to reproduce the characteristic Roumanian idiom.

THE premature closing of a career once regarded as of embryonic promise of exceptional significance occurred the other day in Berlin when Flora Joutard-Loevensohn died at the age of twenty-five. Some ten years ago, perhaps more, the Government of Chili, hopeful of cultivating talents that would prove a credit to the country of their birth, sent two sisters, accompanied by their mother, over to Berlin. Their names were Paula and Flora Joutard and both were pianists.

The elder one was not as highly endowed as was Flora, though she had much talent. First they were placed in the hands of Anton Foerster, now in Chicago, then at the Stern Conservatory in Berlin; later they were transferred to Ernst von Jedliczka, who had taught many American pupils, among them Olga Samaroff and Marguerite Melville. For several years in succession the Joutard sisters gave an annual concert and the music public of Berlin took a lively interest in their welfare. Suddenly they dropped out of sight—Paula was discovered later teaching in Hamburg, while Flora had gone to see what Paris, and Puccini, could give her.

She stayed on and on in Paris until last Spring, when she married Moriz Loevensohn, a cellist of some prominence and occasional music critic. Moving to Berlin, they started in last Fall to give a series of twenty-five programs of chamber music by modern composers, which attracted much attention from the fact that the concert-givers discarded the box-office and depended for their audiences upon a lengthy invitation list. Flora Joutard seemed also to have a future as a composer in store.

POLITICS is now beginning to make its influence felt in music. Rutland Boughton, the English composer and critic, whose last Birmingham Festival novelty was described as a Socialistic tract in disguise, has written a "Song of Liberty" and a group of "Songs of Womanhood," which he has dedicated to the "awakening woman-

hood of Britain." Moreover, on the program of a recent concert in Birmingham, devoted to this composer's music, there figured also some "Democratic Songs."

And "why not?" asks the London Daily Telegraph. "Better that a composer should say something of 'his own,' however much its politics may worry one, than pour forth an empty array of more or less pleasing platitudes. If a composer can find anything beautiful to say of the sordid side of life in these grim days, certainly he should be encouraged to say it. But this is rather dangerous ground, for it may be that one day soon we shall find a composer writing a symphony around the characteristics of the Unionists, the Radicals, the Labor party and the Socialists."

At all events, politics offers practically a virgin field to the composer who covets splendid isolation in his work.

DANISH soloists only, with the exception of two instrumentalists for the chamber music, have been engaged by Mecklenburg in Schwerin for its Danish Musical Festival on May 3 and 4. Ellen Beck, Johanna Stockmarr, Gunna Breuning, Dagmar Bendix, Victor Bendix and Paulus Bache—names that mean practically nothing to the music world at this distance, though of considerable local luster—these are the names of the Danes chosen to interpret songs, pianoforte pieces and chamber music compositions by Malling, Victor Bendix, Børresen, Lange-Müller and Carl Nielsen. This is one of the 1912 festivals that owe their inception to Henri Marteau.

THAT most striking specimen of the Storm-and-Stress school of young German conductors, Oskar Fried, has not been happy of late in his post as director of the concerts of the Berlin Society of Music Lovers, so he has resolved to sever his connection with the organization. His reason for resigning is, he says, the fact that the society has departed latterly from its former ideally progressive policy and forced him to draw up classical programs, whereas he is of the opinion that the interests of the classics are abundantly provided for otherwise in Berlin.

The Music Lovers' Committee has opened negotiations with Fritz Steinbach, who won his spurs as conductor of the Meininger Court Orchestra, now in Max Reger's charge, and for the past two or three years has been conducting the Gürzenich Concerts in Cologne. If they want Steinbach it must mean that they want long, deep and frequent draughts of Brahms.

IN Brussels Ernest Van Dyck still remains more or less of a favorite. That this is so was freshly attested on Sunday of last week when a gala performance was given at the Théâtre de la Monnaie by way of celebrating the twenty-fifth anniversary of the Belgian tenor's début on the stage. At the close a plaque bearing himself in effigy was presented to him by a committee of citizens who had raised the subscription for it.

Van Dyck is participating as usual in the special Wagner festival now being held at the Monnaie. In the Tetralogy he is cast for Loge and Siegmund, leaving the Siegfried to Jacques Urlus, of Boston Opera connections. Edyth Walker is the Brünnhilde; Marie Brema, Fricka; Fritz Feinhals, the Wotan, and Carl Braun, a new Metropolitan basso, the Fasolt, Hagen and Hunding.

REPORTS from Prague indicate that Karl Weis's new "folk opera," entitled "The Attack on the Mill," created a pronouncedly favorable impression at its première at the Bohemian National Theater in that city the other evening. It is said that the producing rights are being sought by a large number of opera directors in Germany and Austria. J. L. H.

A number of joint recitals are to be given by Dorothea North, soprano, of Chicago, and Richard Czerwonky, concertmeister of the Minneapolis Symphony Orchestra, in connection with the tour of the latter organization through Missouri, Kansas and contiguous States. Mrs. North will also sing in "The Messiah" on April 26, at the Missouri State Normal School in Warrensburg.



**Charlotte  
LUND**  
Prima Donna  
SOPRANO

Exclusive Management:  
**MARC LAGEN**  
500 Fifth Ave., New York

**MISS FRANCES GREENE**  
COMPOSER

Teacher of Singing—Operatic Coach  
**134 Carnegie Hall New York**



**ALBERT O. ANDERSON**

CONCERT ORGANIST  
Voice Culture and Coaching  
in Piano, Organ or Vocal  
Repertoire  
**HUTCHINSON, - KANSAS**

**PAUL  
DUFALT**  
TENOR

Address 339 W. 23d St., New York City Tel. 2992 Chelsea



**DOROTHY TEMPLE**  
SOPRANO

Distinguished Academician  
of Royal Philharmonic  
Academy of Rome  
ORATORIO, CONCERT, RECITAL  
Exclusive Direction: E. M. S. Fite  
145 West 45th Street, New York

**EDITH  
Chapman Goold**  
SOPRANO

2314 Broadway 'Phone 4570 Schuyler

New Songs by  
**Frank La Forge**  
Published by SCHIRMER Ready Nov. 1  
Sung by MME. SEMBRICH  
"Before the Crucifix,"  
"Spuk," "Wherefore,"  
Also "Romance" for Piano.

**Mme.  
ELLA BACKUS-BEHR**  
PIANISTE and TEACHER, also  
Vocal Coach and Accompanist

refers to Mme. Louise Homer (of the Metropolitan Opera), Mr. Frederic Martin (the renowned basso)  
Applications made at 69 West 88th Street, New York



**HENRI  
BARRON**

TENOR  
Opera, Oratorio, Concert, Recital  
569 W. 150th St., New York  
Tel. 2900 Audubon

**JOSEPH  
GOTSCH**

SOLO 'CELLIST  
Concert—Recital—Instruction  
Head of 'Cello Dept., Conservatory of Musical Art.  
Personal address: 72 East 86th St., New York. Tel. Lenox 4024

**GATTY  
SELLARS**  
SOLO-ORGANIST, QUEENS HALL  
LONDON CONCERTS  
BREWER MANAGEMENT  
1303 Auditorium Building CHICAGO

**HUGO KORTSCHAK**  
Season VIOLINIST 1912-1913  
HARRY CULBERTSON  
Fine Arts Building CHICAGO

The Great German Lieder, Ballad and  
Oratorio Singer  
**KGL. KAMMERSÄNGER** (Royal Court Singer)  
American Tour from Nov., 1911, until June, 1912  
Exclusive Management: R. E. JOHNSTON  
CHARLES L. WAGNER, Associate Manager  
1451 Broadway, New York City.

**ALEXANDER HEINEMANN**



## ALICE NIELSEN'S GREATEST SEASON

Her First Appearance as "Nedda"  
a Fitting Climax to  
Year's Successes

BOSTON, April 22.—The performance by Alice Nielsen of *Nedda* in "Pagliacci," in which Caruso was the *Canio* last Wednesday afternoon, was a fitting climax to a season which has been perhaps the most noteworthy in Miss Nielsen's career. She has given rather more attention to concert and recital work than for several years past, and has also appeared with marked success at the Metropolitan Opera House in "La Bohème" and in "Madama Butterfly" and with the Boston Opera Company in its tour of New England cities, including Springfield, New Haven, Portland and Haverhill. Her characterization of the part of *Butterfly* placed this rôle among the very best in her repertoire. It ranks with her *Mimi* in beautiful, expressive action and vocal interpretation. She gave a striking performance as *Nedda* and was accorded her full share of appreciation from a particularly friendly audience. This was her first appearance in this rôle.

Next season Miss Nielsen will be a regular member of the Boston Opera Company once more, and one of the important features of the season will be her creation of the rôle of *Suzanne* in "The Secret of Suzanne." It is probable that the first performance of this work at the Boston Opera House will be conducted by Weingartner, and it is probable that Miss Nielsen will have as a partner in the cast Scotti of the Metropolitan. The photograph, reproduced with this article, shows Miss Nielsen in the costume she will wear as *Suzanne*.

Miss Nielsen sailed last Saturday on the *Lapland* for Europe and will go first to Paris, then to Berlin, where she will sing during the Summer. She will return to America early in the Fall and will repeat her Northwestern concert tour of the past season, leaving Chicago October 15 and going to the Pacific Coast by way of Denver, and then into the Canadian Northwest, where she made such a success last Fall.



—Photo by Matsene.

Alice Nielsen, the Soprano, in the Costume of "Suzanne" in "The Secret of Suzanne"—She Will Create This Rôle at the Boston Opera Next Season

The tour last fall comprised eighteen engagements, and enthusiasm ran so high that it was an unusual thing if the program was not doubled at every concert because of the encores. On the coming tour Miss Nielsen will have a company of excellent artists, and it is planned to give the third act of the "Barber of Seville," as a part of the concert programs.

The performance given by Miss Nielsen at the White House early in the season was a distinct success, and that Mrs. Taft greatly enjoyed her singing was evidenced by the fact that later in the season when Miss Nielsen sang at a concert in Washington, the President's wife made it a point to attend with a party of friends.

During the season now closing her engagements have included several appearances at Mrs. John L. Gardner's Fenway Court; a concert at the Hippodrome and one in Carnegie Hall, New York; an appearance with the Mozart Society, at the Hotel Astor, New York; a particularly gratifying appearance with the York (Pa.) Oratorio Society; a concert in Buffalo in March; a Festival tour with the Boston Opera House Orchestra, which opened in Burlington, Vt., and included a number of engagements in New York State and appearances at Cornell University and Smith College. D. L. L.

## Former Paris Baritone in Pittsburgh Recital

PITTSBURGH, April 26.—Dr. F. Victor Laurent, former baritone of the Paris Opéra Comique, assisted by Beatrice Roberts, pianist, gave an interesting recital last night under the auspices of the Morning-side Methodist Church. Dr. Laurent is one of the few opera singers who is equally good as a *lieder* singer. His numbers included a group of old Italian songs, "Pur dicesti," Lotti; "Lungi dal caro bene," Secchi; "O notte," "O Dea," Piccini; "Se tu m'ami," Pergolesi; a group of modern French: "Bonjour, Suzanne," Pessard; "La Rieuse," Pierné; "Serenade," Thomé;

"Mandoline," Debussy; a German group, "Mit deinen blauen Augen," Strauss; "Der Schmied," Brahms; "Frühlingsnacht," Schumann; "Erl König," Schubert, and an English group, "Spring Has Come," White; "Daphne's Love," Ronald; "Three for Jack" Squire, and "If All the Young Maids," Löhr. Miss Roberts, in addition to the accompaniments, played Debussy's suite, "Children's Corner," and Kjerulf's Idyll.

MONTGOMERY CHOIRS IN  
TWO FINE ORATORIOS"Mary Magdalene" and "Crucifixion"  
Given Impressive Performances—  
Gatty Sellars's Organ Recital

MONTGOMERY, ALA., April 21.—Massenet's Oratorio, "Mary Magdalene," which was produced on Holy Thursday by the St. John's Episcopal Church choir, assisted by several outside singers, was one of the greatest musical events that has ever been given in this city. The soloists were Mrs. Howard Seay, as *Mary*; Katie Booth, as *Martha*; Roland Ratcliff, as *Evangelist*, and Hugh Stuart, as *Judas*. The accompaniment was given by an orchestra of ten pieces and pipe organ, W. Nordin as director, and William Bauer as organist. Careful and patient drilling had been given the chorus by Mr. Bauer, and his organ playing was superb.

Another attraction was the singing of Stainer's "Crucifixion" by the choir of the Church of the Ascension, under the direction of Christopher Thornton, organist and choir director. The soloists were Weatherly Carter, tenor, and Messrs. Davant, Monroe and Winchester, baritones.

Gatty Sellars, the noted English organist, gave two concerts here, playing the "Coronation" music and a number of his own compositions. His "Twilight" and a "Storm at Sea" are splendid works, and the recitals were highly entertaining and instructive.

One of the best amateur performances ever given here was the "Confederate Party," under the direction of Toccoa Cozart and Mrs. Townes Leigh. The opening scene was a Confederate ball, the second the reception room of an ante-bellum home. Music that was popular in that day was played and sung by the various performers in costumes of the sixties.

On the evening of the fifteenth a revival of "H. M. S. Pinafore" was given, and proved to be one of the musical treats of the season. The cast included Richard Temple, George MacFarlane, Arthur Aldridge, De Wolf Hopper, Eugene Cowles, Robert Davies, Josephine Dunfee, Viola Gillette and Elda Furry. J. P. M.

## Mabel Sharp-Herdien in Many Concerts

Mabel Sharp-Herdien, the Chicago soprano, was heard to fine advantage in her appearance in that city on April 7 in a production of "Samson" in German. On April 9 she was soloist with the Apollo Club in Minneapolis and sang in another performance of "Samson" in Milwaukee on April 14. She was soprano soloist in a production of the "Messiah" in Kenosha, Wis., on April 17, and among her other engagements of the month was an appearance with the Marshall Field Choral Society in "Elijah," on April 18, in Chicago, and at the Medivah Temple in that city on April 24.

CLEVELAND CLUB'S  
COMPOSERS' CONTESTTwo Prizes to Be Awarded in  
First Competition—Rules  
Governing the Affair

The Mendelssohn Club Company of Cleveland announces its first annual prize competition, open to composers who are residents of the United States. Two prizes, one of \$30 for an *a capella* setting of William Cullen Bryant's "To the Fringed Gentian,"\* and one of \$70 for a setting of a translation of "The Djinn,"† by Victor Hugo, with piano accompaniment, are to be awarded.

The judges, who will serve for the contest and make the awards, are Wilson G. Smith, James H. Rogers and Johann H. Beck, all of them composers of wide reputation. Of course, none of them will be eligible to the competition.

The contest will continue until October 1 of this year, and the awards will be made not later than November 1. Contestants are asked to send their compositions to Ralph Everett Sapp, the musical director of the club, 701 The Arcade, Cleveland, O. The conditions in full are as follows:

- 1st. The composer must be a resident of the United States.
- 2nd. The setting to be for a chorus of mixed voices—parts doubled ad libitum.
- 3rd. Setting for selection of prize of \$70.00 may have piano accompaniment for four hands or for two pianos.
- 4th. Compositions receiving prizes are to be given rights of first production to The Mendelssohn Club. The compositions will remain the property of the composers. All other than the compositions awarded prizes will be returned to their composers within thirty days.
- 5th. Each composition should bear a fictitious name and motto, the composer enclosing with this a sealed envelope bearing the same name and motto on the outside and having his real name and address inside. Stamps should be enclosed to cover the return of manuscript.
- 6th. The compositions winning prizes will be produced by The Mendelssohn Club at its second concert of the season 1912-1913.
- 7th. The Mendelssohn Club Company reserves the right to withhold either one or both awards in the event of no worthy composition being submitted.
- 8th. The award will be made by the following adjudicators: Wilson G. Smith, James H. Rogers and Johann H. Beck. No member of the jury shall enter the competition.
- 9th. Compositions must be sent and be in the hands of the Musical Director of the Club, Ralph Everett Sapp, 701 The Arcade, Cleveland, Ohio, on or before October 1st, 1912. The award will be made November 1st, 1912.
- 10th. All communications should be addressed to the Musical Director of the Club.

\*On music when published must be noted "From American Anthology, by permission of D. Appleton & Co."

†On music when published must be noted: "From Guernsey Edition. Translations of Victor Hugo, by permission of Dana Estes & Co."

New York Symphony Society Concerts  
in Æolian Hall

The concerts of the Symphony Society of New York next year will be held in Æolian Hall, now under construction in West Forty-third street. This was decided upon at a meeting of the directors of the society at the home of H. H. Flagler last week. The concerts this season were given in the Century Theater. Sixteen concerts will be given on Sundays next year and the Friday afternoon series of educational concerts will be held as usual.

## Now Triumphant in Europe



LOUIS

## PERSINGER

The Young American Violinist

whose first tour in his native land begins October, 1912

Tour now being managed by  
Concert Direction M. H. HANSON  
437 Fifth Avenue  
New York

## LUDWIG

## HESS

THE GREAT GERMAN TENOR

Available for Song Recitals  
and ORATORIO

MANAGEMENT:

CONCERT DIRECTION, M. H. HANSON

CHICKERING PIANO USED

437 Fifth Avenue, NEW YORK

## BORIS HAMBOURG

## 'CELLIST

Returns to  
America 1911-1912Concert Direction  
M. H. HANSON  
437 5th Ave., N.Y.

"HAMBOURG is the Kreisler of the 'cello." Vide the New York Press 1911.

## CECILE M. BEHRENS PIANIST

Personal Address: 100 W. 71st St. CONCERT DIRECTION M. H. HANSON, 437 Fifth Ave., New York

HENRIETTE

## WAKEFIELD

Contralto

of the  
Metropolitan  
Opera Company

CONCERT DIRECTION M. H. HANSON, 437 Fifth Avenue, New York City

## STOJOWSKI

THE POLISH PIANIST AND COMPOSER

Limited Number of Advanced Students Accepted  
Applications to Mr. STOJOWSKI, care of CONCERT DIRECTION  
M. H. HANSON, 437 Fifth Avenue, New York

## ADELE

## KRUEGER

## DRAMATIC SOPRANO

Concert, Oratorio, Recital

Management, Concert Direction, M. H. HANSON, 437 Fifth Ave., N. Y. C.



## AUGUSTA COTTLOW HEARD AT HER BEST

**Pianist Much Applauded in First  
New York Recital in  
Several Years**

Augusta Cottlow, the young American pianist, gave her first New York recital in several years at the Belasco Theater last Sunday afternoon. An audience of good size greeted her and applauded her with unflinching enthusiasm. Her program was interesting and also exacting and calculated to reveal her art in all its aspects. It began with Busoni's transcription of Bach's "Chaconne" and further contained Chopin's B Major Nocturne and F Minor Fantasia; MacDowell's "Norse" Sonata; Debussy's "Reflets dans l'eau" and "Danse"; Rachmaninoff's G Minor "Barcarolle," and Liapounow's "Caucasian Dance."

Miss Cottlow is a better artist than she was when she was last heard here, two or three years ago. Her performances have gained in maturity, in breadth and refinement. There are times when her playing is superbly virile and imposing, when it seems almost a direct contradiction of her dainty and fragile appearance. Moreover, her readings disclose much intelligence and musicianship, as well as poetic qualities. Her tone is of fine size and quality and never forced even in the most sonorous climaxes. She has great strength of wrist

and surprising fleetness of finger, and her technical equipment is of a high order.

For a number of years MacDowell has had few more enthusiastic champions than Miss Cottlow, who has never omitted placing at least one of his works on almost every single one of her programs. Her zeal has been especially valuable in connection with the sonatas, with which the public is almost totally unfamiliar because most pianists have not troubled themselves to find out the wealth of musical beauty that these four masterworks contain. The "Norse," which Miss Cottlow played last Sunday, is one of the least known of all. It is not equal to the marvelous "Keltic" in the depth of its inspiration or in formal cohesiveness and poetic appeal, but it has much, nevertheless, of beauty and originality. The first movement is the best of the three, but the second contains passages of much charm, and the finale has one especially entrancing moment wherein one of the themes of the first division is recalled episodically. Harmonically, the sonata bears the impress of its composer in every bar. Miss Cottlow played it with moving effect, and with a love for the work that was at every moment apparent. So warmly was the sonata received that the pianist added a short Scherzo by the same composer as an encore.

Miss Cottlow's Chopin had many commendable details. The Bach "Chaconne"—which is even a greater masterpiece in Busoni's transcription than in its original form for violin alone—had an eloquent interpretation. In the Debussy numbers the young artist showed what she could do in the way of delicacy. Of the Russian numbers the Rachmaninoff was by far the better. Miss Cottlow expended much energy on the Liapounow piece, but it was a question whether the thing was really worth expending it on. H. F. P.

### FROM "MUSICAL AMERICA" READERS

#### Dudley Buck on Tone Production

To the Editor of MUSICAL AMERICA:

In the issue of MUSICAL AMERICA of the 20th instant, there is an interview with me in which I am so woefully misquoted that I think it no more than justice to me that you give space in the paper to correct several statements.

For instance the article says, "One of the first results of misusing the voice is the tremolo and this comes from straining the two sets of muscles which govern the larynx, one above it and one below." I said: The tremolo comes either from weakness, or from forcing the voice until the muscles upon which the larynx is swung become weakened allowing the larynx to shake, or from bad emission of breath. I did describe how the larynx was swung on two sets of muscles, the top ones ending back of the ears and the lower ones being attached to the breast bone and that is no doubt where your young man got his confusion. However, if I am to be quoted technically I must be quoted correctly.

Then the article says, "When these muscles are strained they do not balance." I never said this nor is there any sense to it. Muscles do not balance. Again I am quoted as saying, "We remove this wobbly tone by prescribing a gentle exercise for these muscles." I never said any such thing. I said that it could only be corrected through proper breath control. Another senseless remark is the following: "As to faulty tone production, that is where the voice doctors disagree." Disagree in what? No vocal teachers disagree as to faulty production. We may disagree as to the proper way to accomplish good production, but hardly the former.

I should like to be quoted as having said the following, which is what I tried

to impress upon your representative: The basic principle of good voice production is simplicity itself, being a perfect management of the breath (the motive power), an automatic adjustment of the vibrating element (the vocal chords) and a free and unimpeded reinforcement of these vibrations by the resonators. We, therefore, see that given a perfect management of the breath with the breath muscles there is no reason for a rigid hold at the throat which characterizes bad production. The tongue not being called upon to prevent the breath rushing away in waste is free to perform its articulating function, which is its sole business, and does not prevent the vibrations which are generated at the vocal chords from reaching their proper environment with absolute freedom.

The vocal struggle should be between the inspiratory and expiratory muscles. Not between the expiratory and throat muscles, and if the singer will only throw all the responsibility of breath control on the breath muscles, the voice will then be supported by the breath and all holding at the throat will disappear.

There is no question as to the necessity of "forward tone." However, it is possible to get any tone forward, given a sufficient pressure, but the correct forward tone is the tone that arrives at its destination because there is no obstacle in the way and does not fall back into the throat the moment pressure is relaxed. It is therefore easy to see that the voice must be regulated by the breath and not vice-versa.

I am sorry to have to ask you to wade through all this, but I know you will appreciate that I cannot afford to be quoted as I was in the paper.

With kind regards, believe me,

Very truly yours,

DUDLEY BUCK.

Carnegie Hall, New York, April 21, 1912.

#### Schumann-Heink in Baltimore

BALTIMORE, April 22.—Mme. Schumann-Heink gave a highly pleasing recital at the Lyric on April 15 under the auspices of the Home Sanitation Club. Her program consisted of groups of songs by Beethoven, Schubert, Schumann, Bauer, Salter and Harold. Schubert's "Erl König" was given as an encore in response to enthusiastic demands. The singer was excellently supported by Mrs. Katherine Hoffmann at the piano. W. J. R.

#### Southern Quartet in New York Concert

The Mason String Quartet—William Mason, first violin; Harry Bekenstein, second violin; Richmond Houston, viola, and Adolf Hoffmann, violoncello, of Charleston, W. Va., gave its third concert at Carnegie Hall, New York, on April 15. The program included Beethoven's Quartet, op. 18, No. 4; Grieg's Quartet in G Minor, op. 27,

and three short pieces, a *Lento* by Dvorak, Chadwick's *Giocoso un poco moderato* and Tchaikowsky's *Andante Cantabile*, op. 11. Mr. Hoffmann, the 'cellist, played Adolph M. Foerster's "Devotion" (M.S.), Popper's "Chanson Villageoise" and Sinding's "Romanze," op. 66, No. 5, with admirable results. Mr. Mason was heard to advantage in Bach's Air on the G String and Schubert's "The Bee."

Walter G. Charnbury, pianist, and John C. Thomas, baritone, of Baltimore, gave a pleasing joint recital at Waynesboro, Pa., recently. The special feature was the introduction of Mr. Charnbury's Nocturne in B Flat, which won the \$50 awarded by the Capital Music Company, of Baltimore, for the best piano composition submitted in a recent prize contest. The program also included two lullaby songs by the same composer sung by Mr. Thomas, which were well received.

## LÉON RAINS

BASSO

(Royal Opera, Dresden)

In America, January 1913



Léon Rains must be numbered among the very best bass baritones of our concert rooms. His magnificent voice, which is capable of the finest nuances, and his noble, broadly conceived and perfectly polished "Vortrag," again aroused general admiration at his concert.—*Berliner Allg. Zeitung, Berlin.*

CONCERT TOUR NOW BOOKING

Concert Direction M. H. HANSON, 437 FIFTH AVE., NEW YORK

### SONGS FROM CONCERT PROGRAMMES OF FAMOUS SINGERS

MRS. H. H. A. BEACH		Sung by
The Year's at the Spring. Db(ab-ab), Bb(f-f).....	\$0.50	Mme. Gadski Mme. Nordica Mme. Sembrich. George Hamlin
Ah, Love, but a Day! F min.(eb-ab), D min.(c-f#), D(a-d#).....	.40	Mme. Schumann-Heink Mme. Nordica Mme. Gadski George Hamlin
June. F(f#-f or a), D(d-e or f).....	.50	Mme. Nordica
I Send My Heart Up to Thee. Db(d-bb), Bb(bb-g).....	.50	Mme. Sembrich
My Sweetheart and I (Elle et Moi). F(c-c), Eb(eb-ab).....	.50	
GENA BRANSCOMBE		
Sleep, Then, ah! Sleep! Eb(d-a), C(b-f#)....	.50	David Bispham
There's a Woman Like a Dewdrop. Eb(d-a), Bb(a-e).....	.50	George Hamlin
G. W. CHADWICK		
O, Let Night Speak of Me! Eb(d-g), Db(c-f).....	.50	Mme. Schumann-Heink
Sweetheart, Thy Lips Are Touched with Flame. C(d-g), Bb(c-f).....	.50	Miss Geraldine Farrar
The Maiden and the Butterfly. D(c#-f#), Bb(a-d).....	.50	Miss Geraldine Farrar
O Love and Joy! G min.(c-f), A min.(d-g)...	.30	Mme. Schumann-Heink
Before the Dawn. Db(eb-ab).....	.50	Mme. Nordica
When I Am Dead, My Dearest. Gb(eb-ab), Eb(c-f).....	.50	Mme. Schumann-Heink
MABEL W. DANIELS		
The Call of Spring. G(e-g), Eb(c-e).....	.50	George Hamlin
ARTHUR FOOTE		
I'm Wearin' Awa'. Db(db-f), Bb(bb-d)....	.30	Mme. Sembrich
There Sits a Bird on Every Tree. Bb(f-g), F(c-e).....	.50	Mme. Sembrich
MARGARET R. LANG		
An Irish Love Song. F(c-g), D(a-e).....	.50	Mme. Schumann-Heink Mme. Gadski
Day Is Gone. A(e-g), Bb(bb-d).....	.50	George Hamlin
EDWARD MACDOWELL		
A Maid Sings Light. F(d-g), D(b-e).....	.50	Mme. Gadski David Bispham
J. W. METCALF		
Hark, as the Twilight Pale (Persian Serenade). Bb(eb-f), F(bb-c).....	.50	Mme. Gadski
Sent Free: Thematic Catalogue of Songs by Favorite Composers.		
ARTHUR P. SCHMIDT		
BOSTON, 120 Boylston Street	LEIPZIG	NEW YORK, 11 West 36th Street



## BLINDNESS NO BAR TO CHORAL SINGING

Students of Pennsylvania School  
Do Remarkable Work  
Despite Affliction

PHILADELPHIA, April 20.—The chorus of the Pennsylvania School for the Blind, Russell King Miller, conductor, assisted by Mrs. Russell King Miller, contralto; Nicholas Douty, tenor; Ruth Buck, soprano; Virginia Carter, mezzo-soprano, and fifty members of the Philadelphia orchestra, appeared in its annual concert at Horticultural Hall, this city, on Tuesday evening, April 16. The concert was attended by an audience representative of the many Philadelphians interested in the work of the school and was most hearty in its appreciation of the work done. The program was as follows:

Scenes from "Athalia," Felix Mendelssohn-Bartholdy; "Behold, I Show You a Mystery," David Duffie Wood; "In May" (for female voices), Horatio Parker; "The Kobolds," Horatio Parker; "Hiawatha's Wedding Feast," S. Coleridge-Taylor.

The institution, of which this chorus is a part, is one which has won hearty support because of its unique and thorough work. As in other branches, the musical work, which embraces all forms of musical activity, has proceeded along lines which have produced results that have not suffered by comparison with the results produced at schools where the pupils have every faculty to aid them in their efforts. Indeed, in some ways, especially in the chorus work, the school is doing a work which cannot be duplicated, much less surpassed, by other institutions. The work, which was for years under the direction of the late Dr. Wood, has been capably carried on to a higher degree of perfection by Russell King Miller.

As far as the general choral work is concerned there can be no criticism. In spite of the handicap of blindness the attacks and releases were well-nigh perfect and the singing was consistently unanimous. The tone quality was exceptionally good and was fresh and clear, which may have been due to the fact that the average age of the members is sixteen years. The bass and tenor parts were satisfactorily



The Chorus of the Pennsylvania School for the Blind as It Appeared at Its Last Concert in Philadelphia on April 16—Inset: Russell King Miller, Conductor

taken care of by the older singers. Especial mention should be made of the excellence of the alto section of the chorus. The usual altos were reinforced by a body of boys and the resultant tone was rich and firm and at the same time clear.

The numbers presented were chosen, not because they were easy, but because of their musical value and the chorus demonstrated that it was entirely capable of appreciating the musical depth of the various compositions. In Parker's "In May" the pianissimo quality of tone of the girls'

voices was exquisite and the obligato in the "Athalia" duet was given with precision and unity.

Under the direction of Mr. Miller, the chorus entered on its task with enthusiasm and the conductor was able to produce excellent results because of this interest. Mr. Miller handled the chorus and orchestra in a most capable manner and demonstrated his musicianship in no uncertain style.

Mrs. Miller has a contralto of good range and quality and uses her voice with

intelligence. She sang her solos with authority and musicianship and was given a deservedly hearty welcome by the audience. Mr. Douty, the tenor, who has a voice of appealing quality, sang his numbers with style and smoothness and was received with enthusiasm. Two of the members of the chorus, Miss Buck and Miss Carter, soprano and mezzo-soprano, performed certain of the solo parts with certainty and with a command of expression and style hardly to be expected.

A. L. J.

### MR. FIEDLER IN DETROIT

Boston Conductor Given Laurel Wreath at Farewell Concert

DETROIT, April 15.—Max Fiedler made his farewell appearance here as conductor of the Boston Symphony Orchestra last Saturday. The program included the "Oberon" Overture by Weber, the "Eroica" Symphony by Beethoven, the Variations on a Rococo Theme for cello, and Orchestra by Tchaikowsky, played by Alwin Schroeder, and Tchaikowsky's "Nussknacker" Suite and "Overture, 1812."

Just before the performance of the last number N. J. Corey, secretary of the Detroit Orchestral Association, made a short speech, expressing the regret of the association and of the patrons of the concerts that Mr. Fiedler is leaving for Europe. Mr. Corey then presented Mr. Fiedler with a laurel wreath tied with the red, white and black of the Fatherland as a token of the esteem and appreciation of the Orchestral Association. Mr. Fiedler replied in a few appropriate words, thanking the Detroiters for the cordiality which has always been shown him here. E. H.

Marion Green Soloist with New Albany Choral

NEW ALBANY, IND., April 21.—The twenty-second annual Spring concert of the Treble Clef Club of this city was given on April 16, with Marion Green, basso, as soloist. The club is made up of twenty women singers under Mrs. Henry Ter-

stegge, with Mrs. Alice Layton at the piano. Its numbers were Roentgen's "In April," Brewer's "Herald of Spring," with solos by Mrs. John Shrader, Jr., and Mrs. Harry Kanapel; "Rose in the Garden" by Wiedlinger, with Elsa Hedden as soloist; "Butterflies," by Schultz-Rieman and "The Last Load Home," by Walter Lewis. The work of the club was smooth and the parts were well balanced. Mr. Green sang his way into the hearts of his audience with his first song. His selections included Berceuse from "Louise"; "At Last the Bounteous Sea"; "With Joy the Impatient Husbandman," from Haydn's "Seasons"; the Drinking Song from Pitt's "Paolo and Francesca"; "The Legend of the Sage," from "The Jeweler of Notre Dame"; Ban-

tock's "In Tyme of Olde," from the "Jester's Cycle"; Scott's "And So I Made a Villanelle"; Coleridge-Taylor's "She Rested by the Broken Brook"; Goodheart's "Auvergnat"; Homer's "Banjo Song"; "When I Was Page," from Verdi's "Falstaff"; Wetzler's "Killiecrankie" and Hilton-Tuvery's "Irish Names." H. P.

Florence Carson gave a recital in Hartford, Conn., on April 17, assisted by the Beethoven Trio, W. V. Abell, pianist; Davol Sanders, violinist, and Kathryn Young, soprano. A splendid program was presented.

Sophie Menter's Hungarian pupil, Alice Ripper, is finding Finland a profitable field for a touring concert pianist.

### Season 1912-1913

#### Florence HINKLE

America's Leading Concert Soprano

With the following Organizations this Past Season:

Boston Symphony Orchestra, 2 appearances.  
Theo. Thomas Orchestra, 2 appearances.  
New York Symphony Orchestra, 2 appearances.  
New York Oratorio Society, 2 appearances.  
Mendelssohn Choir of Toronto, 6 appearances.  
Handel & Haydn Society of Boston.  
Philadelphia Choral Society.  
New Orleans Choral Society.  
Apollo Club, St. Louis.  
Apollo Club, Minneapolis.  
Apollo Club, Brooklyn.  
Liederkranz Society, New York.  
Orpheus Club, Buffalo.  
Orpheus Club, Toledo.  
Worcester, Mass., Music Festival.  
Buffalo Music Festival.  
Knoxville, Tenn., Summer Festival.  
Theo. Thomas Orchestra.  
Festival Tour, six weeks.

Dates for next season now booking. Management Wolfson Musical Bureau, 1 West 34th St., New York

## FANNIE BLOOMFIELD ZEISLER

Steinway Piano Used Now Playing in Europe

First appearance with Nikisch at the Leipzig Gewandhaus and Berlin Philharmonic. Address all mail to 5749 Woodlawn Ave., Chicago.

## MAXIMILIAN PILZER VIOLINIST

Management: ANTONIA SAWYER  
Personal Address, 101 W. 115th St.

Metropolitan Opera House, 1425 Broadway, New York  
Tel. 8832 Morningside

## ME. ALICE ANDRES PARKER

VOICE BUILDING. Restoring Injured Voices a Specialty. PERFECT TONE PRODUCTION  
GRAND OPERA COACH. Tel., 1274 Bryant. Metro'n Op. House Bldg., 1425 B'way, New York

## AMERICAN CONSERVATORY

All Branches of Music and Dramatic Art  
Send for Catalog.

304 SOUTH WABASH AVE., CHICAGO, ILL.  
JOHN S. HATTSTAEDT, President

## PAUL ALTHOUSE DRAMATIC TENOR

Management: WALTER R. ANDERSON  
5 West 38th St., New York

## NEW SONGS

BY

## Marshall Kernochan

Published by G. Schirmer, Inc. New York

JUST OUT

Song of Ylen (high voice)  
We Two Together (high voice)

Smugglers Song (Kipling)

Sung with success by Clarence Whitehill, Cecil Fanning, Francis Rogers, Paul Dufault, Sidney Biden and others

WILCOX, John C. 20 private voice lessons, diagnosis class tests, round table discussions, lectures, educational recitals, etc.

4 WEEKS' SUMMER COURSE, JULY 8—AUG. 3, AT DENVER, COLO.

Address for circular: THE WILCOX STUDIOS, WOLFE HALL, DENVER.

EARHART, Will Course for school music supervisors, 20 lessons, covering grades, high school, chorus and orchestra conducting, harmony, etc. Lectures on Pedagogy

## New York College of Music

128 130 East 58th Street, New York  
CARL HEIN, AUGUST FRAEMCKE, Directors  
A High School of Music under supervision of the Board of Regents of the State of New York.

Empowered by law to confer diplomas, Dr. of Music and all other university degrees. Forty-two eminent instructors, Concert Hall, Master School for Piano, Aug. Fraemcke. Violin Dept., Max Bendix. Vocal, Carl Hein. Department for Public School Music, Dr. Frank R. Rix, Director of Music, N. Y. Public Schools. Send for Catalog.

## MARION GREEN BASSO CANTANTE

Exclusive Management - HARRY CULBERTSON - Fine Arts Building, Chicago, Ill.



**WALTER S. YOUNG**

TEACHER OF SINGING

Choirmaster, St. Luke's Church, Montclair, N. J.  
(Since 1896)Studios, 801-802 Carnegie Hall, N. Y. Tel. 1360 Columbus  
Res. Studio, 9 Frances Place, Montclair. Tel. 264-1**VICTOR HARRIS**TEACHER OF SINGING  
in all its branchesTHE BRADFORD 140 West 57th Street  
Telephone, 3053 Columbus**ANTON FOERSTER**

PIANIST

1024 Lawrence Ave., CHICAGO, ILL.

**ELSA MARSHALL**Concert Oratorio Recital  
--- SOPRANO ---  
Returned from Europe

2317 Grandview Avenue, Cincinnati, Ohio

**CHARLES HARGREAVES**

TENOR

of the Metropolitan Opera Co.

Address 139 W. 93d St., NEW YORK

**CARLOS N. SANCHEZ**

TENOR—Teacher of Singing

Voice Building a Specialty Style, Repertoire  
Studio: 2 West 16th Street, New York**HARRIET BACON MACDONALD**

Accompanist

Special Arrangements for Artists  
Touring in Texas and the SouthwestManagement:  
J. E. FRANCKE, 1269 Broadway, New York**MAX JACOBS**

Violinist

Concerts, Musicales, Instruction

The Max Jacobs Quartet  
Studio: 15 W. 91st St., New York  
Tel. 6144 River.**ARTHUR FRAZER**

PIANIST

Recitals

646 Woodland Park CHICAGO

**ETHEL CRANE**

SOPRANO—Oratorio, Recitals, Concert

Available Sundays

315 W. 98th St., New York Tel. 9211 River

**HALLETT GILBERTÉ**

TENOR—COMPOSER

HOTEL FLANDERS, 133 West 47th St., N. Y. City

Composer of Minuet "La Phyllis"

Sung with Great Success by Mme. Jeanne Jomelli  
"Serenade," "The Bird," "The Rain Drop," "A  
Rose and a Dream." (Just issued by G. Schirmer)

ELIZABETH

**Clark-Sleight**817 WEST END AVENUE  
NEW YORK

TELEPHONE 9180 RIVERSIDE

MME.

**Birdice Blye**

Concert Pianist

Exclusive Management: HARRY CULBERTSON  
Steinway Piano Used. Fine Arts Bldg., Chicago, Ill.**MR. AND MRS. EDMUND SEVERN**Violinist, Teacher, Lecturer,  
Voice, Piano  
Studio: 131 West 56th Street  
Phone. 2503 Columbus New York**BEATRICE WHEELER**MEZZO SOPRANO  
Second Season at Royal Opera  
Madrid, Spain 1911-12**THE PROBLEM OF "QUACK" MUSIC TEACHER**

By M. CASTELLANOS

A number of prominent teachers of the piano have been much interested lately in a discussion that took place at the meeting of the Fraternal Association of Musicians on the evening of February 26. The question was to devise means to raise the standard of teaching in New York City. Several musicians illustrated the conditions existing to-day in that particular field.

Frank Damrosch tells us how Sallie Jones, after having gone through public school and perhaps a year or two of high school, considers the moment has arrived when she must do something to help clothe herself or support the family. She does not like to go downtown to an office as typewriter and stenographer; she has received a few music lessons while she was at school and she thinks it would be much better to give piano lessons and thus help herself. She has heard that Mrs. Smith, who lives across the street has a little girl just ready to begin. So she offers her services at twenty-five cents a lesson and so the thing begins. Mrs. Smith's neighbor comes in, hears that the little girl has learned a little piece in two months and wishes her daughter to try also, so after a while Miss Jones has quite a little clientele of her own, although she knows nothing or next to nothing.

This is very true: it happens every day as our own experience shows us. We have children brought us that after studying piano for several years and playing comparatively difficult pieces know absolutely nothing of value and have to be taken back to the very beginning again to be taught how to move their fingers correctly. All this I repeat is unfortunately very true. But how to avoid it is the great question!

Now let us examine the remedies proposed; one proposes legislative action; another the appointment of a commission that would examine teachers and give them the necessary credentials to practice their profession. Now, all this sounds very fine at first hearing and we would think that the question had been solved. But if you think for a few moments you will see that neither one of those propositions will work in actual practice. In the first place, what

kind of law would this be? Would it prohibit teaching entirely without a diploma? This cannot be done for the simple reason that music is not like medicine (a question of life or death) and you can not make teaching without a license a misdemeanor, because it would be interfering with personal liberty.

This may apply to public schools, which are under government supervision. They may refuse to take a teacher without a diploma, but how are you going to enforce a law of this kind in private instruction where it is simply an agreement between one person and another? Now, as to the second remedy, which seems more possible. A private committee appointed to examine teachers would never have sufficient authority to oblige all teachers to present themselves for qualification and what would happen? Three quarters of the teachers would never take the examinations for several reasons, some because they know well that they are not fit to pass them and others would keep away on account of personal pride. And, as there is no way to oblige them to seek the diploma, they would go right on teaching, as before. All this would not help our purpose very much. But is there no remedy for this great evil? In my mind there is, and only one, and that is—evolution! Things adjust themselves gradually. The public must be enlightened, they must be made to understand the difference between good and bad teachers and they certainly are learning already. New York is not to-day what it was twenty-five years ago. New York is getting to be a great musical center and people are more discriminating.

Remember the saying: "You cannot fool all the people all the time." This is very true and the time is very near when people will be able to select a teacher for their children with more intelligence than heretofore. Of course, I do not mean to say that we should leave everything to time. Let us each make all possible effort in every direction to raise the standard of musical knowledge with the masses (and this can be done in several ways) as it is from the public that results must come. It is among the lower classes that this propaganda of education must go on (and it cannot be done in a day nor either by the stroke of a pen) and with time the standard of education in music will raise itself naturally by the law of the "survival of the fittest."

**ACTIVITIES OF THE FEDERATED CLUBS**

THE Amateur Musical Club of Peoria, Ill., gave a concert for charity in aid of "The Detention Home." This was an altogether laudable effort on the part of the club and suggests worthy and valuable work which may be done by other clubs. The program was in the hands of Mrs. Lola Powell Mainzer, who gave most generously of her time and talent for this excellent public cause. The concert hall of the Woman's Club was filled with a large and enthusiastic audience which did credit to the public spirit of the town. The program included a German group, among which were Sinding's "Sylvelin" and the Strauss "Standchen"; a French group, a "Chinese Prayer Song," "Down in the Forest" by Landon Ronald, Tosti's "Matinata," and others. In response to several recalls Mrs. Mainzer closed the program with "Home, Sweet Home."

The regular meeting of the club on March 20 was given to a program of "Music of Sea, Field and Forest." The afternoon opened with reading from the poetry of Edwin Roland Sill. Mrs. LaPorte also read appropriate selections at the beginning of each group.

The Music Study Club of Mt. Vernon, Ill., deserves great credit for the work of this, its first season. From reports sent in the Winter has been wholly successful and the last program, a lecture-recital on "The Emotional and Picturesque in Music," by Ernest R. Kroeger, was interesting and attractive.

"THE EMOTIONAL IN MUSIC."—"The Philosophical Temperament," Fugue in C Minor, Bach; "The Religious Element," "Ave Maria," Liszt; "Joyousness," "Marche Mignonne," Poldini; "Sadness," Adagio from "Moonlight" Sonata, Beethoven; "Passionate Fervor," Presto from "Moonlight" Sonata, Beethoven; "Grief," "Funeral March," Chopin; "Love," "Liebestraum" No. 3, Liszt;

"Contrasting Emotions," Scherzo in B Flat Minor, Chopin; "Woodland Music," "Waldestrauchen," Liszt; "Water Music," "Egeria," Kroeger; "Fire Music," "Magic Fire Charm" from "Die Walküre," Wagner; "Spinning Song," "La Fileuse," Raff; "Spring Song," "To the Spring," Grieg; "Slumber Songs," Berceuse, Chopin; "Childhood Scenes," "Traumerei," Schumann; "Bird Music," "If I Were a Bird," Henselt; "Fairy Music," "Dance of the Elves," Kroeger.

The Morning Musical, of Syracuse, N. Y., reports a successful season. The programs have been of a higher standard than ever before. Three concerts open to non-members are included in the season's programs. The three artists' concerts were given by the Flonzaley Quartet, Lhévinne, pianist, and Margaret Keyes, contralto. The New York Philharmonic Orchestra, with Kubelik as soloist, gave a concert under the auspices of this club which brought out an audience that filled the hall. The custom of importing well-known musical organizations to give concerts under club auspices is most praiseworthy and one which all clubs in smaller places may do well to imitate, for the beautiful public spirit of such work is sure to react to the artistic and educational advantage of the community.

E. W. RULON, Press Sec'y.

**London Début for New York Soprano**

Ann Daker Fletcher, a New York soprano, who has been abroad for the last seven years, studying under George Ferguson, in Berlin, with teachers in Italy, and later with Mme. de Novosky, in London, was billed to make her debut on the London concert stage this week.

Vienna has just heard Elgar's "The Apostles" for the first time.

**COMPOSITIONS OF****Celeste D. Heckscher**

Orchestra—Suite for Orchestra, MSS.: Dances of the Pyrenees—No. 1, Seguidilla. 2. Intermezzo. 3. Jota Aragonesa. 4. Valse Lente (Pastorale). 5. Finale (Bolero). Full score and orchestral parts may be obtained of the publisher.

Pianoforte:

Passecalle ..... Price, 75 cents

Au Fond ..... Price, 75 cents

Songs: No. 1. Music of Hungary (2 keys). 2. Gypsy Lullaby. 3. Why I Love Thee (2 keys). 4. Pastoral Lullaby. 5. Serenade. 6. L'ange Gardien. 7. Norse Maiden's Lament.

In One Volume, Price \$1.00.

Separately, Price 50 Cents Each.

Published by H. W. Gray Co. (Novello &amp; Co.), 21 East 17th Street, New York.

**Oscar Seagle**GREAT AMERICAN  
BARITONE

In America, February to June, 1913

Management:

R. E. JOHNSTON

CHARLES L. WAGNER, Associate Manager

Commercial Trust Bldg., N.W. Cor. Broadway &amp; 41st St., N.Y.

Paris Studio, 17 Rue Mozart

**BENJAMIN E. BERRY**

TENOR

Soloist Grace Church, New York

Address: 153 West 76th St., New York

Boston Studio: 6 Newbury St.

**WEIGESTER SUMMER SCHOOL**

SPECIAL SESSION AT ELMIRA, N. Y.

July 24 to September 4, 1912

Superior Training at Moderate rates

A Complete and Systematic course for

Singers and Teachers

Write for particulars

ROBERT G. WEIGESTER, CARNEGIE HALL, NEW YORK

**DAVID DUBINSKY**

VIOLINIST

2502 N. 17th St. Philadelphia, Pa

**ADELAIDE GESCHEIDT**

DRAMATIC SOPRANO—Oratorio—Concert—Recital

Pupils Accepted

Studio: No. 817 Carnegie Hall, New York Tel. 1350 Columbus

**EDNA DUNHAM**

SOPRANO

CONCERT—ORATORIO—RECITAL

Address: 131 West 81st St., N. Y. Schuyler 9064

**KATHERINE NOACK FIQUÉ**

Dramatic Soprano

Address care of O. WISSNER 96 Fifth Avenue, New York

Personal Address: 128 DeKalb Avenue, Brooklyn, N. Y.

Telephone, 6332 Prospect

**LÉON RENNAY**

(BARITON-MARTIN)

AMERICA, 1911-12 and 1912-13

Repertoire: English, French, German, Italian

Address, R. L. Pallen, Sec'y, 675 Madison Ave., New York

**BEDDOE**

CANADIAN MEZZO-CONTRALTO

Recommended by Fr. Stock, Dr. A. S. Vogt,

Prof. Siegfried Ochs (Berlin)

Management: FRANK EDWARDS, 130 W. 4th St., Cincinnati, Ohio

**ANTOINETTE Werner-West**

SOPRANO

Concert Oratorio Recital

Address P. O. Station H, Cincinnati, Ohio

**GRAHAM REED****T. S. BERGEY**

TEACHER OF SINGING

800-801-802 STEINWAY HALL, CHICAGO

**BARITONE :- Instruction**

Carnegie Hall, Tuesday and Friday; other

days, Pouch Gallery, Brooklyn

**MRS. BERGEY**

PIANIST



# Professor Converse has *Written us as Follows*

"I find the *University Musical Encyclopedia* a very useful work in connection with my teaching. Its scope is broad, touching upon all subjects which are likely to come up in musical studies; and I am especially attracted by the historical essays, as they are concise and readable. Such a work is of great use to all students and teachers of music as a reference-book and guide. I consider the *University Musical Encyclopedia* a helpful adjunct to my library and am glad to recommend it to any one who wishes a complete reference-work upon musical subjects."

FREDERICK S. CONVERSE  
Eminent American Composer



The above letter indicates what is thought of the new *University Musical Encyclopedia* by those most competent to judge. We have in our files many other similar expressions from leading musicians and critics throughout the country.

We have had some complaints, to be sure. One gentleman writes that he cannot find his name in the *Biographical Dictionary*. A lady states that she is already familiar with everything in the volumes and, therefore, has no need of the set. Personally, we place a higher value upon the opinion of Professor Converse.

We beg to announce that the first edition has nearly been exhausted and that we are already beginning work upon a new printing embodying many changes made by Professor Elson and his assistants in the process of a searching revision. Professor Elson, whose critical and historical work is familiarly known in two continents and who, as Professor of Theory in the New England Conservatory, has done so much in the practical development of American music, insists upon the best. The publishers have been happy to co-operate with him and believe that in the *University Musical Encyclopedia* they have produced the first satisfactory musical reference work of American origin.

## *Copies of New Edition of Our "Musiclover's Handbook" Sent Free to All*

If you will fill out the attached coupon, or write us mentioning the name of this periodical, we shall be glad to send you a copy of our 194-page "*Musiclover's Handbook*," comprising a compact but thorough dictionary of musical terms, with phonetic pronunciations given wherever needed. This is probably the most satisfactory handy volume of its kind that has ever been compiled, and would be ordinarily retailed in the book-shops for at least 50 cents per copy. We send it absolutely free in order to promote the sale of our *UNIVERSITY MUSICAL ENCYCLOPEDIA*, in regard to which we at the same time send full information. Kindly let us hear from you at your very earliest convenience.

NOTE.—We have received many inquiries from conservatories and teachers, asking if we can supply the "*Musiclover's Handbook*" in quantities, and if so, at what price. We beg to notify all who are interested that the only method of obtaining the "*Musiclover's Handbook*" is through direct inquiries sent to this office. If conservatories and teachers will forward to us lists of their pupils, we shall be glad to mail a copy of the "*Handbook*" to each, without charge.

**The University Society**  
44-60 East 23d Street, New York, N. Y.

### COUPON

THE UNIVERSITY SOCIETY Mus. Amer., 4-27-12  
New York, N. Y.

Kindly send me copy of the new edition of your "*Musiclover's Handbook*" (194 pages) and full information in regard to *UNIVERSITY MUSICAL ENCYCLOPEDIA*; all without charge to me.

Name.....

Address.....

Occupation.....



## SERVE PROGRAM LIKE A DINNER SAYS MISS PARLOW

TORONTO, CAN., April 15.—How a concert program should be arranged to meet the scientific necessities of a musical audience, while not contravening artistic laws, was told to a MUSICAL AMERICA representative last week by Kathleen Parlow, the Canadian violinist.

"A program should be arranged as one arranges a dinner," she said. "Begin with the heavier musical diet, then bring on in order lighter compositions and end with the daintiest tid-bits of musical dessert possible."

Asked to outline the most advantageous method of preparing for a recital Miss Parlow said:

"The last moment is too late to think of practising your program. It is much better to rest and go to the concert hall fresh. I practise two hours in the morning, say from ten o'clock until twelve; then take a light luncheon; next go out for a walk in the fresh air, and having returned I take a siesta. I may, however, very shortly before I begin my recital 'warm up' a bit."

"What is your 'secret remedy' for nervousness on the concert stage?"

"I used to think," replied the virtuoso, "that nervousness was due to being afraid that one would forget the music. But I have tried playing with the music before me and I was more nervous than if I had had no score. It is not the memory; it is self-consciousness. So, I forget the audience and lose myself in the music. The most nervous moments are the five minutes before ones goes on the stage; they are terrible, but everybody is a little bit unstrung until the actual work has commenced."

To the ambitious violin tyros Miss Parlow added this morsel of advice:

"Do not keep up a noise while practising. Work, work; but do not simply practice; use your brains and think all the time about the music itself and practise only three or four hours a day."

Only recently Miss Parlow has undertaken to act as the patroness and musical advisor of a little twelve-year-old New York lad, Max Rosenzweiger. Through her efforts he goes abroad shortly to study with Auer, Miss Parlow's own teacher.

R. B.

## WILLIAMSTOWN RECITAL BY MR. AND MRS. MANNES

New York Artists Close Fine Season of Music in That City—Other Events and the Participants

WILLIAMSTOWN, MASS., April 19.—The closing concert of the Thompson Course given last evening by David and Clara Mannes marks the end of the season's music in Williamstown, with the exception of a short series of organ recitals to be given by Mr. Salter in May and the regular commencement recital occurring on the evening of Baccalaureate Sunday.

Mr. and Mrs. Mannes gave a superb program, introducing three novelties—the Recitative-Adagio from the Sonata in A Minor, op. 10, by Wolf-Ferrari; "Mélisande," by Sibelius, and "En Bateau" by Debussy, in addition to the Sonata in C Minor, op. 45, by Grieg and the "Kreutzer" Sonata by Beethoven. Their playing made a deep impression and was received with great enthusiasms.

The previous concerts have been given by Francis Rogers, baritone; Florence Hinkle, soprano; Virginia Stickney, cellist; the American String Quartet; Alvah Glover Salmon, Russian Music Recital and the Olive Mead Quartet. All of these artists were heard at the college for the first time with the exception of Francis Rogers and all will be welcome in future. Mr. Salter accompanied Miss Hinkle and Mr. Rogers.

The Mendelssohn Choir, under the direction of Mr. Salter, closed its fourth season

on March 27 by a presentation of Stainer's "Crucifixion" and the Rossini "Stabat Mater." The soloists were Mrs. Brainerd Mears, soprano; Mrs. George E. Howes, mezzo-soprano; Edward Strong, tenor, and Royal Dammun, bass.

Since the gathering together of the singers of the town and the college to celebrate the Mendelssohn Centenary in February, 1909, Mr. Salter has carried them through a rather severe course of training the results of which were manifested in a decided manner. At the first concert Gounod's "St. Cecilia" Mass and Mendelssohn's "Hymn of Praise" were given and the chorus surpassed its best previous record. At this last concert a further gain in tone quality, dynamic shading and unity and precision of movement served to denote a still further advance of artistic standard.

Among the more prominent artists who have assisted the Choir are Edith Chapman Gould, Alice Merritt-Cochran and Marie Stoddart, sopranos; John Young, Reed Miller and John Barnes Wells, tenors, and Frederic Martin, bass.

All of the works have been given with orchestra, varying in number from eighteen to twenty-five men, composed largely of students.

The closing organ recital of the Winter series, the 86th from the beginning, was given by Mr. Salter on the afternoon of March 20.

### "Musical Observer" in New Form

The Musical Observer, a monthly musical magazine edited by Gustav Saenger and published by the Musical Observer Co., New York, has undergone a change in its make-up beginning with the issue for April. Since its inception it has been published in the same form as the *Etude* and the *Musician*, but now appears reduced to the size

of an ordinary periodical. The change to this accepted form for monthly publications seems to be a happy one, for the magazine is one that contains matter that entitles it to a place among contemporary periodicals in no uncertain way. The new cover is attractive, printed in tan and brown and the design used is artistic; the current issue contains a number of splendid articles, among them "Louis Elson—An Appreciation" by Gustav Saenger, "Mona, a Thematic Analysis," by J. Van Broekhoven, and its usual departments, "The New York Concert Season," "Our Violin Corner," "The Round Table" and "The Teaching Season."

### Three Interesting Syracuse Concerts

SYRACUSE, N. Y., April 19.—Mary Garden, assisted by Sachs-Hirsch, pianist, and Thomas Shenk, baritone, gave a concert Sunday evening at the Empire Theater to a well-filled house. The applause was hearty and there were many encores. Monday evening the Liederkrantz appeared in its annual Spring concert. The soloists were Christine Miller, contralto; Madge Coggeshall, violinist, and Clarence Burr, baritone, of Syracuse. Reginald Billin, baritone of this city, gave an interesting song recital on Wednesday. His entire program was sung in English. The pupils

of Professor Van Eltinge, in recital on Thursday did very creditable work.

L. V. K.

### Gatti-Casazza

[Editorial in New York Times]

How well, in a few years, he has fathomed the desires and needs of the New York public, the support of that public—greater than ever before—is the best evidence. If any feared that the Metropolitan was to be "Italianized" by the coming of an Italian director and an Italian conductor, their fears must be allayed by this time. Mr. Gatti-Casazza has shown wide artistic sympathies. There are few more perfect Wagnerites than he, and he has looked well after the interests of the German school. If he has not done all that some would like for the French, he should not be condemned till all the conditions he has had to cope with are known. As to his encouragement of American art and especially of American artists—of whom there has never been so large a number in the company before—the record of his season speaks unmistakably. Mr. Gatti-Casazza has earned the confidence of the musical public and has shown that the Metropolitan Opera House is in safe hands, being in his.

Publications of

# G. SCHIRMER

(Inc.)

3 East 43d Street

New York

MUSIC DEALERS

JUST PUBLISHED

## A CYCLE OF OLD IRISH MELODIES

(For Four Solo Voices, Soprano, Contralto, Tenor and Bass)

ARRANGED BY

### ARTHUR WHITING

Price, net, \$1.50

### CONTENTS

The Shan Van Voght (Quartet)  
Clare's dragoons (Quartet)  
Eileen's farewell (Soprano)  
The Snowy-breasted pearl (Bass)  
Lament for Owen Roe O'Neill (Quartet)  
Savourneen Dheelish (Tenor)  
The Cruiskeen lawn (Quartet)

Little Mary Cassidy (Bass)  
Shule Agra (Contralto)  
To ladies' eyes (Tenor and Bass)  
Nora Creina (Tenor)  
Oh! the Marriage (Soprano)  
The Wild Geese (Unaccompanied Quartet)  
Avenging and bright (Quartet)

The original homophony of these simple old Irish melodies has here in part been modified to conform to a general scheme of artistic and musical development, in which four solo voices are brought forward singly or in combination, to create a perfect whole.



## VICTOR HERBERT and HIS ORCHESTRA

(FIFTY MUSICIANS)

Assisted by a Quartette of Eminent Vocalists and Grand Opera Celebrities.

For Information Address:

RADCLIFFE MUSICAL BUREAU, 406-7-8 Star Building, Washington, D. C.  
Engagements Now Booking for Music Festivals

ANNE SHAW FAULKNER

LECTURE RECITALS

MARX E. OBERNDORFER

LECTURER

PIANIST

"Parsifal"

"Nibelungen Ring"

With Stereopticon

"Pelléas et Mélisande"

"Salome"

712 FINE ARTS BUILDING, CHICAGO.

PHILIP

# SPOONER

TENOR

Personal Address: 205 WEST 57th ST., NEW YORK CITY

TEL. COLUMBUS 6510



Signor Alessandro Bonci

### TO WHOM IT MAY CONCERN

I have been watching for four seasons with great interest the work of Madame Della VALERI's pupils and can positively affirm that Madame VALERI is one of the few teachers who have a clear, correct idea of the right placement of the voice according to the Italian method. Her teaching of tone production and breath control is faultless.

New York, 1910.

*M. Della Valeri*



Signora Della M. Valeri

MME. DELIA M. VALERI, The Rockingham, 1744-48 Broadway, New York

SEASON 1913-1914

# LEONARD BORWICK

PIANIST

Management, Wolfsohn Bureau, New York

The Steinway Piano Used

## Cosmopolitan School of Music and Dramatic Art

VICTOR HEINZE, President

DR. WM. CARVER WILLIAMS, Registrar

New Phone Nos. 4868 & 4869 Harrison. Address Registrar, 9th Floor, Auditorium Bldg., Chicago

FALL TERM NOW IN PROGRESS. Students may register at any time

## Granberry Piano School

GEORGE FOLSOM GRANBERRY, Director

THE FAELTEN SYSTEM

METHOD LECTURES FOR TEACHERS

INTERPRETATION LECTURE-RECITALS

BOOKLETS

CARNEGIE HALL, NEW YORK

# LILLA ORMOND

Mezzo  
Soprano

In Song Recitals, October to April, assisted by Miss Green, Accompanist. Engaged by the Boston Symphony Orchestra for 3 appearances. Also engaged for the Maine Festival, October 13th and 17th.

Management: R. E. JOHNSTON  
St. James Bldg., 1133 Broadway, New York



## RAPPOLD AND AMATO AID "RUBINSTEINS"

**Metropolitan Artists Warmly Received in Appearance with Choral Society**

The walls of the Waldorf-Astoria ball room almost literally bulged with the crowd of enthusiasts that came to hear the final concert of the New York Rubinstein Club on April 16, with two star soloists, Marie Rappold and Pasquale Amato of the Metropolitan Opera Company.

The two artists were received with a welcome which left no doubt of the esteem in which they are held. Mr. Amato scored particularly with his Neapolitan street songs. After he had finished his delivery of the lively "Carme" the popular baritone spent a few embarrassing moments, when the club president, Mrs. W. R. Chapman, asked the audience, "Do you mind if Mr. Amato sings one verse of the song with his back to you?—the ladies of the chorus would like to see his face." Whereupon the singer faced about and gave another rendition of the song for the benefit of the chorus.

It was unfortunate that the Rubinstein choristers could not have enjoyed a like privilege with the amusing "Largo al factotum" from "The Barber of Seville," which Mr. Amato gave as an encore to an earlier group of Italian songs. His facial expression in this number was convulsing. Another taking encore was the "Toreador Song" from "Carmen," which was given a stirring presentation.

The pure vocalization of Mme. Rappold was happily displayed in a group of songs in German and French, of which a Rubinstein number, "Es Blinkt der Thau," appropriately made a strong impression on this Rubinstein audience. As an encore the American soprano offered the sprightly "Chanson Provençale," after the close of which the audience broke out into applause. The flexibility of Mme. Rappold's voice was exemplified in the concert valse, "Spring," by Leo Stern, in which she sang the brilliant passages with the utmost ease.

In a duet from "Don Giovanni" the two artists appeared together with success. Later the stars sang Faure's "The Crucifix" in English, the audience being greatly interested in the Italian baritone's enunciation of our language.

Of the choral offerings under the direction of W. R. Chapman the most ambitious number was "The Lost Chord," in which the chorus was assisted by Louis R. Dressler at the organ. The presentation was made most effective by dimming all of the house lights except those in the Rubinstein insignia over the platform. At the first notes of the organ small clusters of lights at the rear of the platform were suddenly turned on, illuminating the seated singers with a faint glow. The Sullivan masterpiece was given an artistic delivery and at the closing stanza the chorus arose

and allowed the climax to swell out with impressive effect.

Among the other pleasing numbers were the Schumann "Moonlight," with an effective violin obbligato by Joseph Knecht; Homer N. Bartlett's "Fairy's Slumber Song," the incidental solo being pleasingly sung by Carrie W. Storm; Mary Turner Salter's "Sleep, Little Lady," arranged by Sumner Salter, and "The Robin Laughed," by Harriet Ware, who was in the audience. In addition the club's accompanist, Bidkar Leete, contributed two interesting piano solos and a brief encore. K. S. C.

### LAST RUBINSTEIN MATINÉE

**Four Artists From Maine Present Program of Good Variety**

The Rubinstein Club closed its season of monthly musicales at the Waldorf-Astoria on April 13, with a program which introduced to New York four artists from Maine. This was most appropriate in view of the conductorial activities in that State of W. R. Chapman, the musical director of the Rubinsteins. The artists in question were Ethelynde Smith, soprano; Martha Hawes, contralto; Ernest Hill, tenor, and Frank Kendrie, violinist. Assisting them at the piano were Mary Seiders and Bidkar Leete, the club's regular accompanist.

Miss Smith scored a success in a set of songs by American composers, Mary Turner Salter's "Rose-Rhyme," "O Heart of Mine," by Clough-Leigher; "Lady Spring," by Victor Harris, and Harriet Ware's waltz song, "Sunlight." Earlier in the program the soprano was heard in a group of *chansons*, of which Massenet's "Ouvre tes Yeux Bleus" was notably pleasing.

The duet, "Ma chi vien," from "Giocanda," was given a splendid presentation by Miss Hawes and Mr. Hill, and the two singers won individual favor in operatic selections—the contralto with an aria from Tchaikowsky's "Jeanne D'Arc" and Mr. Hill with "Celeste Aida." In her group of songs, Miss Hawes gave particular pleasure with "Flower Rain," by Loud. "The Wind Speaks," by Grant-Schaefer, was a favorite among the numbers offered by Mr. Hill.

Bach's "Gavotte en Rondeau," for violin alone, received an effective performance by Mr. Kendrie, and the favorite "Humoresque," by Dvorak, gained its usual applause.

### SEAGLE'S SUCCESSFUL YEAR

**Many Cities Heard and Applauded Him—Now on Way to Paris**

Oscar Seagle, the American baritone, sailed for Paris on April 13, on the *Olympic*, after completing a most successful season here. The extensive tour that he made this season embraced the cities of Minneapolis, St. Paul, Chicago, St. Louis, Nashville and Chattanooga, Tenn., Atlanta, Ga., New Orleans, La., Houston, Galveston, Fort Worth, Dallas and Sherman, Tex., Cincinnati, O., and New York City. He was heard in Minneapolis with the Apollo Club; in St. Paul, as soloist, with the St. Paul Symphony Orchestra; at Chattanooga with the Festival Association; in Atlanta with the Capitol City Club; in Houston with the Treble Clef Club; with the Harmony Club, in Fort Worth; the Schubert Club, in Dallas, and recitals in New York, Chicago, St. Louis, Nashville, Galveston, Sherman, Tex., and Cincinnati. At all of his appearances he was received with great enthusiasm and was highly praised by the critics for his artistic singing, his enunciation and his truly individual interpretations. He was so well received that at

most of the places he was immediately re-engaged for return appearances.

Mr. Seagle's services were in great demand in society. In Washington, D. C., he sang at the homes of Mrs. E. R. McLain, Sr., and Jr., Mrs. Perry Belmont, Mrs. Lawrence Townsend and before Mr. and Mrs. Taft at the White House. In



**Oscar Seagle, the American Baritone, Who Has Just Completed a Long and Successful Season Here**

New York Mr. Seagle was heard at the homes of Mrs. W. K. Vanderbilt, Sr., Mrs. A. M. Huntington, Mrs. C. P. Huntington, Mrs. Ledyard Blair and Mrs. T. A. Buckner.

Mr. Seagle's services as a teacher in Paris are in great demand and he will be busy throughout the entire Summer with a large class of pupils. He will return to America for another tour from February to June, 1913, under the management of R. E. Johnston.

Mrs. Arthur L. Smith repeated her lecture on "Music as a Curative," at the New York home of the Misses Gomes-Casseres, on April 10. Ada Pratt sang Gounod's "Ave Maria," with violin obbligato by Amy Eddowes, of Newark, and accompanied on the piano by Miss Casseres. Alice Lawrence played two numbers on the piano, and Miss Pratt sang Schubert's "Hark, Hark, the Lark." Miss Casseres played Heller's "Tarantelle," and Chopin's Nocturne, and Miss Bunce gave an interesting recitation.

## AMERICAN VIOLINIST PLAYS FOR ROYALTY

**Giacinta Della Rocca Honored—Popularity of Light Opera in Munich**

Bureau of Musical America, Sophien Strasse, 5C, Munich, March 26, 1912.

**GIACINTA DELLA ROCCA**, the American violinist, played at a concert at Ingoldstadt a few evenings ago. Her solo numbers included a composition by Conductor Arnold Volpe, of New York. The royal violinist, Prince Ludwig Ferdinand, who as you probably know, delights in playing at the Wagner festival performances, recently "commanded" our fair countrywoman to appear at the Nymphenburg Palace, where she performed among others things Lalo's "Symphonie Espagnole." This she did as a compliment to her host, whose mother was a Spaniard.

Dr. Kunwald, who directed two of your New York Philharmonic concerts a few years ago, is likely to be chosen conductor of the Royal Opera, negotiations to that effect being almost completed.

Mme. Charles Cahier's last recital before her departure for New York drew a remarkably large audience. Mme. Cahier has here a public of her own, composed of society people on the one hand, and students of the art of singing on the other. She was in very good form, and interpreted a program composed of songs by Schubert and Schumann, and the "Zigeunerlieder" of Brahms.

The unique Künstler Theater in the Exhibition Park begins its annual season next month, coincident with the opening of the Bavarian Exhibition of Arts and Crafts. Last Summer's production of "Schöne Helena" à la Max Reinhardt, was such a huge success that the management, at the head of which stands George Fuchs, will pay particular attention to bring out other light operas in a style and manner not to be seen in the ordinary operetta theater. The first of these is Oscar Strauss's "Dichterliebe" ("Poet's Love"), which deals with three episodes in the life of Heinrich Heine. Offenbach's sparkling opera bouffe, with the great Max Pallenberg as *Menelaus*, will, of course, again be heard, and several matinées will be devoted to a ballet pantomime entitled "Das Tanzlegendschen" ("The Little Legend of the Dance") with music by H. Bischoff. Two plays are in rehearsal, "Circe," after the Spanish of Calderon, and Edward Knoblauch's "Kismet," to both of which original music has been composed. An orchestra of musical excellence will take part in the dramatic as well as the operatic performances. JACQUES MAYER.

Heinrich Knotte, the Munich tenor, recently gave a Wagner concert in Berlin.

## Lucille Stevenson

**SOPRANO**

Soloist Minneapolis Orchestra

En tour

Address, Cosmopolitan Conservatory Auditorium Building CHICAGO, ILL.

## CAROLINE HUDSON-ALEXANDER

**SOPRANO**

Management  
Walter R. Anderson  
5 West 38th Street, New York

## MRS. LAURA E. MORRILL

Scientific Voice Culture  
Studio: THE CHELSEA, 222 W. 23d St.,  
Phone, 2700 Chelsea NEW YORK

## George Nelson Holt

VOCAL INSTRUCTION  
509 South Wabash Ave  
CHICAGO, ILL.

## PAULO GRUPPE

"One of the World's Greatest 'Cellists"

Management:

Haensel & Jones, 1 E. 42nd Street, New York

## The Stern Conservatory of Music

also Dramatic School for Opera and Theatre

Director: Professor Gustav Hollaender

Berlin, S. W.

Founded in 1850

Bernburgerstr. 22a.

Branch Institute: Charlottenburg, Kantstr. 8-9

Complete training in all branches of Music and Dramatic Art.

Attendance, 1910-1911: 1319 pupils, 124 teachers, a. o.

(Piano) Professor Martin Frause, Professor James Kwast, Frieda Kwast-Hodapp, Louis Breitner, Emma Koch, etc.  
(Vocal) Selma Nicklass-Kempner, Mathilde Mallinger, Franzeschina Prevosti, Nicolas Rothmühl, Emmy Raabe-Burg, etc.  
(Violin) Professor Gustav Hollaender, Professor Hugo Heermann, Alexander Fiedemann, Sam Franko, Alexander Schumiller, Hjalmar von Dameck, etc.

"In their ensemble playing one heard clear and delightful tone-pictures."—*Berlin Vossische Zeitung.*

## THE PASMORE TRIO

MARY PASMORE, Violin SUZANNE PASMORE, Piano DOROTHY PASMORE, 'Cello

"They play with that thorough understanding and complete sympathy which comes only with constant study together."—W. L. Hubbard in the *Chicago Tribune.*

NOW APPEARING IN OHIO, INDIANA, PENNSYLVANIA AND ILLINOIS

Address: J. H. B. FITZPATRICK, 5815 Prairie Ave., Chicago, Ill.

## ARTHUR van EWEYK

Vocal Studio

Berlin W. Haber landstr. 10



# MUSICAL AMERICA

## THE MUSICAL AMERICA COMPANY

### PUBLISHERS

JOHN C. FREUND, President, address, 505 Fifth Ave., New York  
MILTON WEIL, Treasurer, address, 505 Fifth Ave., New York  
LEOPOLD LEVY, Secretary, address, 505 Fifth Ave., New York

Published Every Saturday at 505 Fifth Avenue, New York

**JOHN C. FREUND, Editor**

**PAUL M. KEMPF, Managing Editor**

### BOSTON OFFICE

DELBERT L. LOOMIS, Manager  
Room 1001, 120 Boylston Street  
Long Distance Telephone  
570 Oxford

### CHICAGO OFFICE

NICHOLAS DE VORE, Manager  
Chicago Musical College Building  
624 South Michigan Ave.

### EUROPEAN OFFICE:

O. P. JACOB, Manager, Goltzstrasse 24, Berlin W., Germany  
Telephone, Amt Kurfuerst 6085

### PARIS:

DANIEL LYNDIS BLOUNT, 5 Villa Niel XVII  
Cable Address, Lyndblount Telephone, 561-20

### LONDON:

KENNETH KINNINMONT  
7 Crown Office Row, Inner Temple, E. C.  
Cable Address, Muamerco, London

### MUNICH:

JACQUES MAYER, Sophien Str. 5c

### VIENNA:

ADDIE FUNK  
Ploegasse 6 (IV)

### ITALY:

ANNIBAL PONCHIELLI  
8 Via St., Maria, Fulcorina, Milan

**MILTON WEIL, - - Business Manager**  
**ARTHUR L. JUDSON, - - Manager of Advertising**

### SUBSCRIPTIONS

For One Year (including Postage) - - - - -	\$2.00
Canada (including Postage) - - - - -	3.00
Foreign (including Postage) - - - - -	3.00
Single Copies - - - - -	.10

Telephones 8220, 8221, 8222 Bryant  
(Private Branch Exchange Connecting All Departments)  
Cable Address "MUAMER."

New York, April 27, 1912

### THE "TITANIC'S" BAND

The following are the last words of the story of the sinking of the *Titanic*, by Harold Bride, the ship's rescued second wireless operator, given to a daily newspaper reporter upon the arrival of the *Carpathia* in New York with the survivors:

The way the band kept playing was a noble thing. I heard it first while still we were working wireless, when there was a ragtime tune for us, and the last I saw of the band, when I was floating out in the sea with my life-belt on, it was still on deck playing "Autumn." How they ever did it I cannot imagine. That, and the way Phillips kept sending after the captain told him his life was his own, and to look out for himself, are the two things that stand out in my mind over all the rest.

Tragedy and heroism, under any circumstance, move the heart and soul. But there can arise circumstances which lend to them an added power of poignancy, and such was the case with the men of the *Titanic's* band.

The life of the ordinary musician, the band player, the man of the rank and file of music, is very humble. He must be on hand with his clarinet or his horn at the appointed time, and play. That is all. He has little chance to distinguish himself. More than that, he has little or no opportunity to learn even the elementary lessons in the school of heroism.

In military life even the common soldier is uplifted by the expectation of his bravery which is held by his superiors. The accidents of war may at any moment give him the chance to perform some act of personal heroism which shall lift him to distinction. The band player has discovered long since that he is not a great musical genius, but merely a man, like thousands of others, with a certain ability through which he must make a living. He goes to the concert or the dance, plays his part, and goes his way—home, or to the café to sip his beer with his friends. He knows that it will be the same on the morrow, and the morrow—always.

Because of this almost pathetic little round of his existence, far away from the noise and stir of great affairs; and because he belongs to a craft whose very kings have until lately been looked down upon socially, the world by turns chaffs and despises the common musician. The world knows nothing of him as a man; it cares for him only as a part of the band.

When those band players stood on the deck of the sinking *Titanic*, playing ragtime and "Autumn," they became something more than a "part of the band"—they became men.

They were only common musicians—they knew that they could not hope to be saved, when there remained hundreds of passengers to save. They had no sea-craft—and there was plenty of crew to give what help was to be given.

But there were hundreds of men and women about them who knew that they must die, who had but a moment before taken last leave of those dearest to them on earth, or were thinking of those to whom they could never bid good-bye. What was there for a few poor musicians to do?

They could play! Other men could show spirit by gritting their teeth and holding calm. But they could voice that spirit for all those mute souls, standing in the shadow of death, to hear. They, too, knew that they must die. They, too, were leaving wives, mothers, sweethearts, forever. But they must let others hear the spirit with which a man can face death. Perhaps it would hearten many a soul in its last moments of earth, thrilling the brave, reviving the fearsome. If ever ragtime was exalted it was in that moment.

The American Indian has what is known as a "rallying song in the face of death." It is a song which he sings when he is surrounded by the enemy and knows that he must die. Its purpose is to confirm his manhood—to show that his spirit shall not shrink even in the face of certain death. Remembering the heroism of the *Titanic's* band, who shall say that civilization deteriorates either the physical or the spiritual bravery of man?

And the last music of those players was heard. Harold Bride heard it, and remembers it as one of the two things that stand out in all that scene of terror. It was heard, and will continue to be heard for many a long day, by the seven hundred and forty-five persons who lived to leave the scene.

That music should be heard still further. It should be heard by all the world, to stand as the mark of honor for the common musician. He has been put to the test, even amid conditions of luxury and peace, and he has stood it. Let us not forget.

### A TRANSFORMED OPERA POLICY

Mr. Aldrich, of the New York *Times*, has recently called attention in the columns of that paper to the lasting influence exerted upon the course of the Metropolitan Opera in New York by the progressive policy pursued by Mr. Hammerstein during the years of the Manhattan Opera House in New York. Mr. Aldrich points out the strikingly progressive action taken by Mr. Hammerstein in bringing forward for the first time such significant works as Debussy's "Pelléas and Mélisande," Charpentier's "Louise" and others, and calls attention to the continued policy of the Metropolitan Opera House since that time to bring forward many more new operas than previously.

The Metropolitan Opera House, as Mr. Aldrich says, was, in Mr. Hammerstein's day, after a fashion, forced into the adoption of this policy by the necessity of competition, and the condition has since prevailed.

Looking back a little upon the day when German opera, chiefly Wagner, and the older Italian operas held the operatic stage, the present certainly represents a strikingly changed condition—a more fluent and receptive condition, and one much more freely open to advance.

Mr. Aldrich goes on to deplore somewhat the fact that the list of operatic novelties brought forward contains such a small proportion of permanent successes, although he makes the point that the art of the lyric drama must be kept alive in a creative and progressive sense.

The fact of the small number of permanently successful novelties scarcely admits of deploring, since it represents a condition inevitable to free advance. So long as only the old, tried, and safe operas were given, no one could be aware of the possibility of the new and the progressive. The moment that this element is introduced—that is, the moment that lyrical and dramatic art begins to truly live in a creative sense—the percentage of permanent successes must necessarily drop. Nothing else is to be expected. In his individual life a man cannot expect success in all the new things which he tries, and it is the same in any art, or any artistic enterprise taking a living and evolutionary position. Nevertheless, progress with its experiences and failures, its hopes and possibilities, is vastly to be preferred to stagnation in a dream of the past.

### PIANISTS' ART, PAST AND PRESENT

The New York *Times*, in reviewing de Pachmann's recent farewell recital in New York City, pointed out that with the passing of this pianist there passes an order of piano playing marked by fundamentally different qualities from the school of playing of the present. The reviewer was not referring to de Pachmann's idiosyncrasies. He was speaking of that pianistic art which concerned itself primarily with "grace, fleetness, elegance, exquisitely perfect mechanism, with matters that refine the qualities of the pianoforte to the last degree and that enhance the listeners' senses."

The school of to-day aims at the production of orchestral effects and tonal masses on the one hand and

poignant brilliance and sharpness on the other, giving, it may be added in its favor, considerable attention to the production of varieties of tone color. It has come with the exhaustion of the possibilities of the old school, at least as practised. The qualities of that school, in themselves, as outlined by the *Times'* reviewer, could be pushed no further. Expansion became necessary, and the directions along which expansion could occur were pretty well defined. They had already been prophesied and indicated by Liszt. It was inevitable that strength and breadth should enter into the scheme of piano playing, especially in view of the broader style of piano writing which Liszt inaugurated, and with the increasing harmonic and tonal richness of modern music.

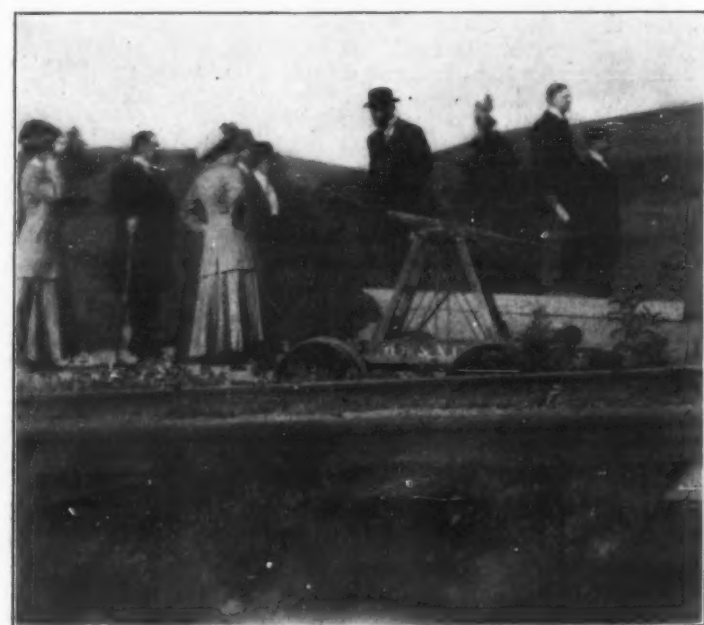
As in all such matters of development, the pendulum has presumably swung to the other side. Pianists, in their endeavor to get the most out of the newer possibilities, have pushed them to their extremes, with the result that in their accomplishment much of the quality of beauty peculiar to the older style of playing has been lost. The mass effects of tone and the brilliance gained have been won at the expense of much that has been most beautiful in the piano. Modern virtuosi have demanded the manufacture of pianos which could respond to the new demands, and the result has been the production of pianos for concert purposes—at least, which could not respond to the old demands.

There is still room for something better in the future. Orchestral piano playing pushed beyond normal limits will react upon itself, and less value will probably be placed on an attempted overwhelmingness of effect which is not appropriate to the piano and which belongs properly to the orchestra.

Piano playing cannot revert to the school of elegance which renders it incapable of "going deep" or of "plucking the heart out of any mystery"; but it can progress to a stage where dynamics are kept within the bounds of beauty, where much of grace, elegance and singing tone are retained, and, at the same time, where there will remain a grasp and power quite sufficient to reveal the deepest in music.

Modern piano playing belongs to the epoch of Strauss instrumentation. It is subject to the same abuses, and must be subject to the same reaction. The sooner the modern art of playing is pushed to its last extremes, the sooner may we hope for a greater and more inclusive art.

## PERSONALITIES



When the Orchestra's Special Train Fails

A comfortable compartment in a Pullman train is the usual but not the invariable accommodation of the traveling musician. Sometimes trains fail. In the instance depicted above, while the New York Symphony Orchestra was touring in the Middle West, an accident befell the train a few miles from the day's destination. Walter Damrosch, the director, who will be recognized on the left in the group, the eminent soloists and the orchestral musicians were obliged to walk the ties. George Barrère, the flutist, is seen bravely bringing a handcar to the rescue.

**Rubner**—Dagmar de C. Rubner in addition to her abilities as a pianist shows decided gifts as a composer. A number of her songs are appearing on the programs of such well-known singers as Mary Garden and Claude Cunningham.

**Marafioti**—Dr. Pasquale Mario Marafioti, the throat specialist of all the Metropolitan artists, is not only a skilled physician, but a highly proficient violinist.

**De Cisneros**—Eleanor de Cisneros, the contralto of the Chicago Opera Company, is an expert horsewoman and is also a connoisseur of dogs. She has a white bull terrier called "Churchill." The dog was her faithful companion on her recent Australian tour.

**Werrenrath**—Reinald Werrenrath, the popular baritone, is the most recent of concert singers to enter the field of composition. G. Schirmer, New York, has just brought out a part-song for male voices, called "The Cavalier's Song," from his pen.



## PARSIFAL REVISITED

Critical Habit of Disparaging Wagner's Last Work—Reasons for It—Further Evidence of Wagner's Sincerity—Interpretations of "Parsifal"—The Repudiation of Woman—Freed of Definite Spiritual Estimates.

By ARTHUR FARWELL

IN last week's MUSICAL AMERICA I took up certain arguments of Mr. Henderson, in the New York Sun of April 7, and pointed out the fact that Wagner's concern with the technical details of "Parsifal" at the time of its first Bayreuth performance could bear no testimony whatsoever against the sincerity or the spiritual altitude of the master, as reflected in the conception and creation of the work itself. I made it plain, I hope, that the mind while working creatively, that is, when receiving from its infinite subjective, is following a manifestation of mental law diametrically opposite to that which it follows when it is working objectively, that is, dealing with finite ideas and tangible things.

Neither side of the mind can be used as a measure of the other side. Nothing is to be judged of the quantity or quality of electricity from the fact that under certain conditions it can do nothing more than merely ring a bell. There is nothing in Beethoven's concern over the price he was to receive for his works, or in his fondness for throwing beefsteaks at the cook, going to show that he was incapable of conceiving the Fifth Symphony.

It is time people stopped measuring the creative vision of men by the yardstick of their characteristics and foibles as common everyday mortals. John Smith, as well as Richard Wagner, can eat a good dinner, or run up tailors' bills, or direct a theatrical production, but only one of them can conceive a "Meistersinger" or a "Parsifal." "Meistersingers" and "Parsifals" do not come out of a man's limitations, his foibles, or the details of his affairs, artistic or otherwise—they come out of his creative vision, that infinite subjective life that wakes within a man only in proportion as his little finite self, with its whims and its particular capacities, is asleep or passive.

We cannot be too definite in making this distinction between a man's subjective and objective—the dual aspect of his mind with its two opposite sets of conditions in which to work. Especially with the creative artist must the distinction be clearly made, since he deals in conceptions containing spiritual and moral values, thus making it easier to discredit him by reference to the littleness or the frailties of his objective life than is the case with, for example, a creative scientist. We are not apt to attempt to discredit the validity of some newly discovered principle of electricity or the X-ray merely because we learn that the inventor of the apparatus that manifests it is a hard drinker or has an envious nature.

Our judgment of men and of art is involved with this phase of understanding, and therefore, before quitting the general subject of last week's article, it may be well to throw light on the matter from more than one angle.

### A Critical Habit

It has become almost a habit of critics, of late years, to seek to discredit both the sincerity and the achievement of Wagner, spiritually, in his "Parsifal." This may be due in part to the accumulating of more details of Wagner's objective life, thus leading the unthinking continually further into the supposition that these in some manner weigh against his subjective conceptions; and it may be due partly to a misunderstanding of the meanings of "Parsifal." Undoubtedly much of this opposition to "Parsifal" is aroused by the fact in itself that in this work Wagner assumes a position of spiritual leadership, at least in his art. Practically none of the objections to "Parsifal" are attributable to a sympathetic critical view of the work, from a spiritual standpoint, as is plainly evident from the terms in which the various diatribes are couched. The endeavor to belittle and besmirch is their keynote.

One will willingly grant, at the outset, perhaps, that "Parsifal" is not the spiritual poem or drama which the world, and especially America, wants at the present day. This is not to say, however, that the world

has understood "Parsifal," has received all that it has to give, and is ready to pass it by. Nor is it supposable that Wagner would consider it the last word if he were living to-day, and that he would not succeed in transcending it in his vision.

Of the spiritual sincerity of Wagner in "Parsifal," there is not the slightest room for doubt, despite the fact that in presenting it to the world Wagner had still to stand his ground as an "operatic artist." The very fact that Wagner, perceiving the direction in which the seriousness of his conceptions was leading him and realizing the hopelessness of existing conditions, was obliged to go outside the contemporary operatic world to obtain fitting conditions for the presentation of his works, should bring sufficient evidence to bear upon his sincerity. Had he not been sincere he would have followed in the footsteps of Rossini, studying out just what the people wanted in their theaters, and giving it to them. This does not mean that Rossini was not sincere according to his lights, but Rossini did not have Wagner's vision.

### Vitalizing Religious Symbols

In his essay on "Art and Religion" Wagner wrote to the effect that when the church no longer vitalized the symbols of religion it was the place of art to infuse new life and meaning into them. The current of life ran so high in Wagner that he could not but seek out its meaning, and that exuberance which craves expression beyond the immediate power of life to satisfy drove him necessarily to the expression of idealistic conceptions of life in art. It was for these reasons that he was so profoundly impressed by the philosophies, religions and arts of all time and the adequacy and inadequacy of their various elements for his own time. Had he been so intent upon mere *operatics* as Mr. Henderson would have us believe, he would never have concerned himself to dive so deeply into the government, religion and drama of Greece, into Calderon, Shakespeare, Schopenhauer, and into an analysis of the condition of contemporary life in religious, political, and artistic respects. Had his sincerity and his sympathies been limited to the scope of *operatics* he would not have written the majority of his prose works.

What was it that drove Wagner to forego the kind of operatic success which he might have attained by following up the tendency of "Rienzi," and appealing to the existing operatic stage? It was simply his sense of life-values—of tragedy, suffering and redemption. The more greatly he could conceive the nature of these things, the more irresistibly he was driven to their expression in drama—the particular kind of drama which he conceived, and which he had the genius to create.

What was it that first irresistibly drew and held him to the "Parsifal" conception? The chance for an effective opera, one must say, if one admits Mr. Henderson's position. Having his theme, Wagner would have been merely stupid to throw away the means whereby he could make its stage presentation as effective as possible. What did first deeply engage Wagner's sympathy with the "Parsifal" idea was his vision of the suffering *Amfortas*, the man who by his own necessary performance of the duty of his office, the uncovering of the Grail (i. e., by his own aspiration), must keep alive and heighten within himself the sense of his own wrong, and thus perpetuate and intensify his own suffering. Away back in the "Tristan" period he writes of this to Frau Wesendonck. The idea gripped him with utmost intensity. He asks her to fancy him submerging himself for any length of time in the terrible feelings of such a character and says that he would never do it.

### The Universal Idea

The universality of the idea, however, its eternal humanness, and its direct consequent of the ideas of redemption and regeneration, did not permit him to abandon it. The theme was too close to his own sympathies.

His medium of giving forth his ideas was the music-drama. If his fundamental concern was to be an operatic artist he

# STEINWAY

## Profit Sharing

FOR upwards of a quarter of a century Steinway & Sons have been pursuing the policy of sharing their profits with the buying public. The gradual increase of their output and resources, coupled with the concentration of their plants and employment of the most modern methods of manufacturing, have enabled Steinway & Sons to produce and sell their pianos at a lower rate than ever. A new small grand piano (5 ft. 6 in.) in a mahogany case at the extremely low figure of \$750 is the splendid result. Thus the great problem of giving the best article at the most reasonable cost has been successfully solved. Steinway & Sons invite the careful inspection and critical examination by the public of this their latest great achievement in the art of pianoforte building.

## STEINWAY & SONS

Steinway Hall

107-109 East Fourteenth Street, New York

Subway Express Station at the Door

would not have launched forth upon a theme outside the pale of *operatics*. True, he might have foregone his whole career as a music-dramatist, and have contented himself with writing the gospel according to St. Richard. In that event the music critics would never have quarreled with him. But he was not thinking of the music critics—he was thinking of his conception.

Now a music-drama requires a physical representation—a stage, singers, orchestra, and scenery. And when Wagner's work of creating was done there was only one thing left to do—the work of bringing his creation to physical representation. It is strange, therefore, that any one should bring his careful technical devotion to this task, and his written account of it, up against him, as an indication that in his "true inwardness" Wagner was, before all else, merely the "operatic artist."

As regards the nature and meaning of "Parsifal," some writers, Mr. James Huneker in particular, have chosen to regard it as a reaction from the sensuality of "Tristan" and as a monkish repudiation of life and especially of woman. This is rather curious, in view of the fact that Wagner's sympathies were fixed upon it at the very time of the creation of "Tristan."

### "Parsifal" and "Tristan"

"Parsifal" is, in fact, a consequent of "Tristan," in the sense that *Amfortas* is a *Tristan* who does not die, and who is a protector of the Grail. It is simply a further normal development. If "Tristan" is tragedy and death, what, then, is redemption and life? Wagner gives his "scheme of the weal and woe" through the medium of the Grail legend. Probably nothing would have astonished Wagner more than to have been told that his "Parsifal" signified a monkish ideal of life and the repudiation of woman. As for the castle of the Grail and its brotherhood of priest-knights, that is merely a logical dramatic use of a symbol of the knightly epoch. Certainly it is not an ideal of Wagner's as to what life in the modern world should be! He would surely be ingenious who could find any evidence pointing to such an extraordinary thing.

As to "Parsifal" signifying the repudia-

tion of woman, such a misunderstanding can arise only from confounding woman, in her greatest and freest self, with woman under the dominion of *Klingsor*. *Klingsor* is that which denies the Grail, i. e., spiritual aspiration, and who brings against the spirit the hosts and the illusions of matter, and the powers of sense unilluminated by spirit or bearing false witness of spirit. Had *Parsifal* of Act I met the *Kundry* of Act III, instead of the *Kundry* he did meet, there would have been a very different drama.

Perhaps that is the drama for which we are waiting, and for which the world is just beginning to be ripe. And perhaps it is because of the absence of such a drama that the world is a little impatient of "Parsifal." And to indulge in a further supposition, perhaps the world will not get the drama that it wants until it has taken "Parsifal" a little more sympathetically to heart.

We need, not slurs upon "Parsifal" by those who feel themselves superior to it, but studies of it by those who are able to grasp, and who are able to offer intelligent estimates of its meaning, and definite criticism as regards its failure or success in dealing with the spiritual problems of the time.

Its presentation on Good Friday may call out some sentimentalists (like the poor, they are always with us), and may protect it from the criticism bestowed upon the operas of the regular repertory; but such a procedure cannot and should not withdraw it from the critical consideration of thinking contemporaries on spiritual grounds.

### Youthful Pianist Boston Orchestra Soloist

Irma Seydel, the talented daughter of Theodor Seydel, a member of the Boston Symphony Orchestra, who early in the season played the Lalo Concerto with great success at one of the Sunday evening concerts at the Boston Opera House, has been selected to appear with that organization in Cambridge as soloist on April 25. The youthful artist, who is only fifteen years old, will play the D Minor Concerto by Vieuxtemps.

# BISPHAM-BARITONE

SEASON 1911-12  
BOOKING

Management

LOUDON CHARLTON, Carnegie Hall, New York





## GIACOMO GINSBURG

**BARITONE**  
Available for Recitals,  
Concerts and Opera  
When Ginsburg's magnifi-  
cent voice resounded he  
vanquished all hearts and  
ears in the hall by his fine  
art.—*New York Staats-*  
*Zeitung*, June 27, 1911.

Management  
**ADOLPHE STERNBERG**  
606 W. 115 St., New York  
Telephone, 7399 Columbus  
Voice Culture, Address  
606 W. 115 Street

## OSCAR SAENGER

### TEACHER OF SINGING

From the Rudiments of tone placing to  
artistic finishing for concert,  
oratorio, and opera.

Teacher of Mme. Marie Rappold, soprano,  
Metropolitan Opera Co.; Mme. Bernice  
de Pasquall, soprano, Metropolitan  
Opera Company; Mme. Josephine Ja-  
coby, contralto, formerly of the Con-  
cert Grand Opera Company; Allen  
Hinckley, basso, Metropolitan Opera  
Co.; Henri G. Scott, basso, Chicago  
Grand Opera Co.; Rudolf Berger,  
tenor, Royal Opera, Berlin; Orville Har-  
rard, tenor, Manhattan Opera House;  
Leon Raina, basso, Royal Opera, Dresden; Mme.  
Sara Anderson, soprano, Grand Opera, Australia  
and Germany; Kathleen Howard, contralto, Grand  
Opera, Darmstadt; Mme. Carolyn Ortman, soprano,  
Grand Opera, Chemnitz; Irvin Myers, baritone,  
Grand Opera, Italy, and other prominent singers.  
Studio, 64 E. 34th St. Tel. 9054 Mad. Sq. New York.

## THE BROOKLYN ORCHESTRAL SOCIETY

T. BATH GLASSON Conductor  
70 PROFESSIONAL MUSICIANS  
Engagements now booking for Spring Festivals  
Management: WALTER R. ANDERSON  
5 West 38th Street, New York  
Brooklyn Office 82 Lewis Avenue

## IRENE ARMSTRONG

**SOPRANO**  
Oratorio—Recitals

Address: 539 West 112th Street, New York



## FRANK X. DOYLE

**TENOR**  
Oratorio—Concert—Recital  
Personal Address: "Chateau du Parc"  
Vanderbilt Ave. and Park Place  
Phone, Prospect 7055 Brooklyn, N. Y.  
Manager: KUESTER & RICHARDSON  
371 Fulton Street, Brooklyn, N. Y.

AGNES

## KIMBALL

**Dramatic Soprano**  
ORATORIO—CONCERT—RECITAL  
Hotel Grenoble, 56th St. and 7th Ave., New York  
Tel. 909 Columbus

## EDNA GUNNAR PETERSON

**Concert Pianist**  
1352 EAST 62d STREET CHICAGO  
STUDIO  
519 FINE ARTS BUILDING

## CLIFFORD CAIRNS

**Basso Cantante**  
Management:  
Walter R. Anderson, 5 West 38th St., New York

## CHARLES KITCHELL

**TENOR**  
Personal Address: 176 W. 81st St. Tel. 9984 Schuyler  
Management: Haensel & Jones, 1 E. 42d St., New York

## LUCY MARSH

**SOPRANO**  
CONCERT :: RECITAL :: ORATORIO  
Management: WOLFSOHN BUREAU  
1 West 34th Street, New York

## GIDEON

**LECTURE RECITALS**  
Composer, Organist, Accompanist, Coach  
Bromley Court Cambridge, Mass.

## BENEDICT-JONES

For Terms and Dates Address:  
CHARLES L. JONES 4280 Broadway, New York  
Telephone: 4040 Audubon

## NEW BOOKS ON MUSIC

"PAPERS and Proceedings of the Music Teachers' National Association at its Thirty-third annual meeting, University of Michigan, Ann Arbor, Mich., December 26-29, 1911," is a long title but one which pertains to a most interesting book that should be in the library of every musician. The title page also bears the general title "Studies in Musical Education, History and Aesthetics, Sixth Series."

"Reports" and "Proceedings" commonly bring up visions of dusty tomes, but the present is a very live and human book, containing a collection of goodly essays by goodly men that will please as well as profit the reader and bring him in touch with a number of interesting phases of contemporary musical discussion.

Robert M. Wenley, of Ann Arbor, leads off with a brief essay on "The Function of Music from a Non-Professional Standpoint," which marks the author as a stylist of no mean attainments, though he expects to be listened to for a moment and straightway "forgotten for all time." Some of his pungent expressions may deprive him of his hoped-for oblivion. Charles Winfred Douglas serves up the musical philosophies of Busoni, Glyn and Klauser appetizingly in tabloid form, in a discussion of "Recent Musical Philosophy."

The book is particularly rich in literature on the orchestra, by authoritative writers. J. Frederick Wolle discusses "The Orchestration of Bach," and the subjects of "The Orchestra before Berlioz" and "The Orchestra since Berlioz" are allotted respectively to Louis Adolph Coerne and Frederick A. Stock. Mr. Coerne is both learned and lucid, and Mr. Stock writes often with an *esprit* worthy of Berlioz himself, whom he calls "Hector the Terrible." Charles S. Skilton, of the University of Kansas, has a wide-awake essay on "Conductors and Non-Conductors," the latter not being bad conductors, as might be expected, but the rank and file of the musical world who participate in but do not direct musical affairs. Samuel Pierson Lockwood, of Ann Arbor, deals with "Amateur Orchestras" in the Rabelaisian vein that appears to characterize the writings of all the musical staff of the University of Michigan, with the exception of the worthy Dean, Albert A. Stanley, who contributes a generally staid paper

\*STUDIES IN MUSICAL EDUCATION, HISTORY AND AESTHETICS. Sixth Series. The Music Teachers' National Association, Editorial Office, Hartford, Conn. Price, \$1.60, including postage.

## AUSTIN'S MUSICAL EVENTS

Visiting Artists and Local Talent in  
Pleasing Programs

AUSTIN, TEX., April 21.—Mrs. Marian Wright Powers and Nira Wright, of Carthage, Mo., gave a musicale here last Tuesday, and the event proved one of the most artistic of the season. The visiting artists were assisted by Mrs. Bessie Wright Briggs and Miss Garver, of Taylor.

Prof. W. E. Metzenthin, Prof. Rudolph Richter and Marguerite Richter gave an effective interpretation of "Enoch Arden" on Thursday. Professor Metzenthin read the text from Tennyson and Professor Richter gave the Strauss music. Miss Richter played several artistic piano numbers.

The University Music Club was organized last week among the young women attending the university, the object being to encourage musical interest at this institution. Edleen Begg is president and Sammie Bogue, secretary.

Dr. Hans Harthan and Lucy Holmes went to San Antonio on Wednesday to give the program for the dedication of the handsome new pipe organ at the Laurel Heights Methodist Church.

Laura Marshall, soprano, gave a brilliant recital on Tuesday, assisted by Lucy Brown, violin, and Miss Edelen, piano.

Helena Lewyn came from Houston Tuesday to give a musicale at the Governor's mansion for Governor and Mrs. O. B. Colquitt and a large audience of invited guests. Miss Lewyn is a brilliant pianist, and her program was thoroughly artistic and warmly appreciated. C. S.

Giuseppe Anselmi, the Italian tenor, helped to make Massenet's "Werther" the only big success of the recent opera season in Odessa.

on "The International Congress of 1911," but who cannot refrain from the levity of calling tea at "the sacred hour of five o'clock—that great bulwark of English liberty."

Oscar G. Sonneck, the indefatigable musical librarian of Congress, is twice represented, by his "MacDowell vs. MacDowell," a most interesting account of an attempt to acquire a complete set of MacDowell first editions, and his answer to the question "Was Wagner a Jew?"

The report contains many other interesting and timely articles, among them "Guillemant's Contribution to Organ-Music and Organ-Playing," by William C. Carl; "The Harmonization of Ethnic Scales," by Max Meyer; "Personality and Nervous Poise," by John C. Griggs. George C. Gow, Ernest R. Kroeger and Henry Dike Sleeper contribute to the Harmony Conference, and the Piano, Voice and Public School Conferences present valuable papers. Dean Peter C. Lutkin, of the Northwestern University Music School, with the subject "Has the Policy Inaugurated in 1906 Been Satisfactory?" contributes the President's Address.

Waldo S. Pratt writes of "the Need of a Progressive Policy," with reference to the International Musical Society, the proceedings of the Fifth Annual Meeting of the American Section of which are included in the volume. Besides the "Proceedings" the book also contains a list of members of the M. P. N. A., indexes of the previous volumes, and other data.

The present volume bristles with interesting and lively matter, which should be familiar to all musically inclined persons.

A CATALOGUE of scores of orchestral music in the possession of the Library of Congress in Washington has recently been issued by the Government Printing Office. It has been compiled by Oscar G. Sonneck, chief of the division of music. In addition to the works of the great classic and modern composers the library is also in possession of a large number of compositions of men whose names are little known outside of musical dictionaries and histories and not always there. American composers are quite liberally represented. The new catalog is well gotten up and it contains a preface by Mr. Sonneck.

†CATALOGUE OF ORCHESTRAL SCORES IN THE LIBRARY OF CONGRESS. Prepared by Oscar G. Sonneck. Cloth, 663 pages. Government Printing Office, Washington, 1912.

## OKLAHOMA CITY MUSIC

Local Artists Present Good Program in  
First Service at New Church

OKLAHOMA CITY, April 15.—The new auditorium of the First Baptist Church of this city was filled with nearly 2500 persons at the first services. The music, under the direction of Arthur Howard Greene, was of great power and beauty. Mr. Greene has an established reputation for excellent direction and for scholarly organ playing, and on the magnificent new organ his ability as a master of this instrument was shown to great advantage. The choir numbered eighty and its work showed great care in preparation. The chorus, "Unfold Ye Portals," Mrs. Alford as soloist, was inspiring. The anthem served to show Mesdames W. M. Jones, Whorton, Huston and Miss Hawk in the light of an excellently balanced church quartet and the power and brilliancy of the four voices together was notable. The program included:

Organ, "Ave Maria" and "Westminster Chimes," Schubert; Processional Hymn, "The Church's One Foundation," Chorus, "Unfold Ye Portals," Gounod, Solo, Mrs. Alford; Organ, "Aria in A," "Trovatore," Verdi; Anthem, "Great and Marvellous," Gaul, Quartet, Mesdames W. M. Jones, Whorton, Huston, Miss Hawk; Recessional Hymn, "Christ is Made the Sure Foundation," Tune Regent Square, Organ Postlude, "Abbey March," D. A. Barnard.

J. Christopher Marks, organist and choir-master of the Church of the Heavenly Rest of New York, gave an address before the Churchman's Club in Providence on April 17. His subject was "Church Music and Its Relation to Choir and Congregational Singing." This address was followed by one given by Rev. Scott Kidder, musical director of St. John's Church, Providence.

## MME. E. B. de SERRANO

Teacher of OLIVE FREMSTAD  
MME. CHARLOTTE MACONDA  
LUCILLE MARCEL  
CAROLINE MIHR-HARDY  
Voice Culture, Repertoire  
817 W. 58th St. Tel. 6641 Columbus, New York

## MILDRED POTTER

**CONTRALTO**  
Management WALTER R. ANDERSON  
5 W. 38th St., New York

"A Joseffy Pupil"

## Sydney Dalton

**Piano and Harmony**  
504 W. 111th St. NEW YORK  
Phone 4753 Morningside



## Sousa AND HIS Band

**TWENTY-FIRST SEASON**  
BEGINS IN  
AUGUST, 1912

## JOSEPHINE KNIGHT

**SOPRANO**  
Soloist Boston Festival Orchestra, 1909-10-11  
Management: G. W. STEWART, 120 TREMONT ST., BOSTON  
Personal Address: 4 Haviland St., Boston. Tel. Back Bay 1047

## EARL CARTWRIGHT

**BARITONE** Concert, Recital, Oratorio  
Teacher of Singing  
Lang Studios : : : 6 Newbury Street, Boston

## FRANK E. MORSE

and Assistants  
**LESSONS IN SINGING**  
Normal Course for Teachers  
STUDIOS: : : STEINERT HALL, BOSTON

## FREDERICK LAMB

**Teacher of Singing**  
STUDIO PIERCE BUILDING, BOSTON

## ELEANOR ROSALIE THORNTON

**Pianist and Teacher**  
92 Marlborough St. BOSTON

## WELDON HUNT

**BARITONE**  
American Teacher of  
CAROLINA WHITE, Soprano  
of Chicago Opera Co.  
Studio, Steinert Building BOSTON, MASS.

## LEVERETT B. MERRILL

**BASS SOLOIST—TEACHER**  
CONCERT—ORATORIO  
218 Tremont St., Boston, Mass.

## GIAPARELLI-VIAFORA

**SOPRANO**  
Formerly Metropolitan Opera House  
For Concerts: MARC LAGEN, 500 Fifth Ave., N. Y.  
Limited number of pupils accepted  
Address: 21 West 16th Street, New York

## Elsa Kellner

**AMERICAN SOPRANO**  
Management, Concert Direction M. H. HANSON  
437 Fifth Avenue, New York

## KOHLER VIOLINIST

Head of Violin Department  
OBERLIN COLLEGE  
Oberlin, Ohio

Management  
**ANTONIA SAWYER**  
Metropolitan Opera House,

**KNABE PIANO**  
Broadway, New York

## KATHARINE GOODSON



## CHICAGO'S AMATEUR MUSICAL CLUB CLOSES 36TH SEASON

An Organization Typical of the Activity of Women for the Artistic Advancement of the Nation—Its 414th Concert

Bureau of Musical America,  
No. 624 Michigan Boulevard,  
Chicago, April 15, 1912.

TYPICAL of the activity of woman and of her contribution to the musical development of the American nation, is the unique Chicago organization, the Amateur Musical Club, which gave its 414th concert last Monday afternoon in the Studebaker, and which was the closing offering of their thirty-sixth season. Instead of the proverbial pink tea party of dilettante music mongers one finds here practically all of the younger professionals of the Chicago field. It is very much an assemblage of "doers."

Officered by an elaborate scheme of committees and patronized by music lovers of affluence, those three hundred or more young women toil upward on the ladder of Art in spite of all handicaps and with an enthusiasm that might put to shame every son of Adam. The entire membership, including associate and honorary members, is upward of 700. During this season, in addition to the many programs made up from their own membership, the club has given artists' recitals, presenting Clarence Whitehill, Albert Spalding and Harold Bauer, and a number of lectures by leading musical authorities. An active scholarship and philanthropy department represents another of their important activities.

Closing the program on Monday afternoon was Theodora Sturkow-Ryder, in the Arensky Piano Concerto. This artist plays with a fluency of technic and an effervescence of temperament that are wonderfully diverting. She has ideas, too, and years at her disposal in which to further ripen the intuitive musicianship which is her inheritance. In view of her previous appearances with the Rimsky-Korsakoff and the Glazounow concertos, one would judge that she rather affects the ultra-modern Russian school with its abandonment, its prodigality of color in extremes which run the whole gamut, as best fitted



Prominent Workers in the Amateur Musical Club of Chicago—Left to Right: Dorothea North, Soprano; Esther Plumb, Contralto, and Theodora Sturkow-Ryder, Pianist

for the display of her particular gifts. If so, she shows creditable judgment.

A group of four songs in the early part of the program was sung with splendid effect by Dorothea North. Especially in the Reynaldo Hahn "D'Une Prison" and Carl Loewe's "Niemand hat's gesehn" did Mme. North's voice show to advantage. It is one of warmth and evenness, and above all was subservient to the demands of a well-balanced musical judgment.

A Meyerbeer aria from "Le Prophète" afforded Esther Plumb a splendid vehicle for the display of a contralto voice of large caliber and warm quality. A unique added interest was attached to the program by the seven two-part songs from Dvorak's "Echoes from Moravia," sung by Helen Abbott and Louise Harrison Slade.

### CHICAGO PAYS WARM TRIBUTE TO NIKISCH

But Finds London Orchestra Far from a Virtuoso Organization—Large Attendance at First Concert

Bureau of Musical America,  
No. 624 Michigan Boulevard,  
Chicago, April 20, 1912.

JUST why the Magyar temperament, with all that signifies, should choose a crowd of stoical Londoners for company on a World tour is not yet apparent, although it must be confessed that Chicago contributed an audience of unusual proportions under the circumstances last Monday to witness the phenomenon. But there

The opening Capriccio by Hermann, for three violins, was played by Mary Alice Rice, Amy Keith Jones and Charlotte DeMuth Williams. Later in the afternoon Mrs. Williams added the "Scotch Fantasy." She suffered somewhat from nervousness, but in her case it was excusable. Her performance was nevertheless praiseworthy and displayed musicianship of a high order.

The annual election of the club, held later in the week, resulted in the choice of the following for the coming year: Mrs. James S. Moore, president; Mrs. Rossiter G. Cole, first vice-president; Mrs. A. F. Callahan, second vice-president, and twelve additional directors, who in turn will elect the remaining officers.

NICHOLAS DEVORE.

is no gainsaying that it was the "prima donna" conductor, Nikisch, and not the program of orchestral music which proved to be the leading attraction.

The London Symphony orchestra is far from being a virtuoso orchestra. Perhaps it is this feature which made it most suitable for the celebrated conductor it is now supporting. On the other hand, it responds to every demand with an ensemble which must make an appeal to the musicianly instinct. The players are none of them great soloists. The one prolonged note of the concertmaster was far from flawless, and the pulsations of the broken triplets in the "Tannhäuser" Overture were marred by two players among the first violins who occupied outside stands and were interminably and everlastingly behind the beat, though by but a hair's breadth. But in the matter of massed tone, instant response to shadings, both dynamic and rhythmic, there were qualities which entitle the London men to marked consideration and high rank in their own particular province.

Passing to the work of Herr Nikisch there was but one verdict on all sides. His mastery of the forces under his command has grown with years of cosmopolitan service, his interpretations have reached greater heights and attained increased breadth, while less and less does he project his personality in a way to detract from the musical content of the work in hand. Of course Herr Nikisch is never forgetful of the fact that there is an audience at his back, and aside from gaining the musical effect desired he still has time in which to give some thought toward making a like impression upon the audience. And after all, is not that a further evidence of the greatness of the man, and is not a dignified demeanor such as his, to be highly commended? Certainly he knows how to produce an atmosphere! In the "Francesca da Rimini" of Tchaikowsky he maintained a *stimulation* throughout the mystic utterances of the clarinet which could be produced only by a man with a knowledge of mankind.

And with all that, the Brahms First Symphony and the Third "Leonore" Overture made the most serious appeal to the audience. Certainly, with such a rendition of the symphony, it is no wonder that it was hailed on its first appearance as the "Tenth Symphony," for in its classic severity it showed how great an advance of thought, in keeping with the

world's development, could still be expressed in the language and form which had been utilized by the master craftsman, Beethoven.

The program said "positively last appearance in Chicago," and so it will be on next Sunday afternoon when an extra concert will be given for the benefit of those who were unable to attend on Monday evening. Nikisch's reception was not frenzied, but bespoke eloquently the heartfelt tribute of admiration for his powerful grasp of every work which came under the touch of his magic wand. N. deV.

### NIKISCH ILL AS HE CONDUCTS IN PITTSBURGH

Leader of London Orchestra Refuses to Disappoint Large Audience, Which Hears Great Performance

PITTSBURGH, April 15.—It is a matter of extreme regret that the managers who brought Arthur Nikisch and his London Symphony Orchestra to Pittsburgh Saturday night must stand a loss exceeding \$1,000. Although Mr. Nikisch was ill he refused to disappoint several thousand who paid to hear his organization and those who journeyed to Exposition Music Hall undoubtedly heard one of the best orchestral programs ever given in Pittsburgh.

Conductor Nikisch exerts a marvelous control of his musicians. Such mastery, interpretation, unanimity of thought and action have never before been equalled in a Pittsburgh concert, and from start to finish the audience showed its intense appreciation. Several times the applause was so insistent that the great conductor not only shook hands with those near him, but bade his musicians rise to share in the glory of the occasion.

The opening offering was the "Oberon" Overture and following this came Beethoven's Fifth Symphony in C Minor. The second half of the program began with Wagner's Overture to "The Flying Dutchman," a work noted for its dramatic quality. Richard Strauss's "Don Juan" followed, and the concert closed with Liszt's Hungarian Rhapsodie in F, No. 1. It came as a fitting climax and so stirred was the audience that it refused to leave until Mr. Nikisch bowed his acknowledgment of the applause. Those who failed to hear the concert missed one of the greatest events in local musical history. The local manager of the concert was J. E. C. Garber. E. C. S.

### Concert by Springfield Musical Art Club

SPRINGFIELD, MASS., April 19.—The second concert of the seventh season of the Musical Art Society of this city was given on April 17 under Arthur Turner, director. The club chorus of sixty-five voices and an orchestra of thirty-five pieces were assisted by Irene Chagnon, pianist, as soloist. An interesting novelty was the first performance of Edward Boome's "Hymn of Trust," in which the soprano solo part was sung admirably by Josephine Floyd. In Rubinstein's Concerto in D Minor for piano and orchestra Miss Chagnon won much success. The chorus was heard to good advantage in selections by Leslie, Elgar, Matthews and Brockway, and the orchestra played Beethoven's "Coriolan" Overture and the "Valse Triste" and the "Finlandia" Tone Poem by Sibelius.

### Mary Garden Re-engaged by Dippel

Mary Garden, the Chicago Opera Company soprano, last week signed a contract to sing for that organization next year in New York. She has also been engaged to sing eight performances at the Boston Opera Company. It has been announced that Miss Garden may be heard next season in the title part of Fevri's "Monna Vanna" at the first performance of that opera in this country. Massenet's new work, "Roma," which recently had its premiere at Monte Carlo, may also furnish a new rôle for the temperamental soprano. Miss Garden is booked to sail from New York for Europe on May 18.

John Forsell, the Swedish baritone, has just made his first appearance at the Berlin Royal Opera, singing *Don Giovanni*.

## MAUD POWELL



"The Head of an Artist  
The Arm of a Man, and  
The Heart of a Woman"

Management  
H. GODFREY TURNER, 1402 Broadway, New York

## ERNST HUTCHESON

July-August, Chautauqua, N. Y.  
After Sept. 1st, Berlin, Germany

Management:  
LOUDON CHARLTON  
CARNEGIE HALL, NEW YORK  
Steinway Piano.

## ADRIANO ARIANI

PIANIST

Available Entire Season for Concerts  
Address: HAENSEL & JONES  
1 East 42d St., New York

## SIBYL SAMMIS-MacDERMID

JAMES C.  
Composer-Accompanist

Exclusive Management:  
HARRY CULBERTSON  
Fine Arts Building, Chicago

## International Musical and Educational Agency

MRS. BABCOCK  
Church, Concert, Stage and Teachers' Positions  
Secured. Telephone 2634 Columbus.  
514 CARNEGIE HALL NEW YORK



## GERTRUDE RENNYSON

SOPRANO  
Opera, Concert  
and Oratorio

Management: HAENSEL & JONES  
One East 42d Street, NEW YORK

Bayreuth - - 1909-1911  
American Tour - - 1912

## EVAN WILLIAMS

TENOR  
Management: WOLFSOHN BUREAU  
1 West 34th Street, New York

MARGARET

## KEYES

CONTRALTO  
Management: WOLFSOHN BUREAU  
1 West 34th Street, New York

## REINALD WERRENATH

BARITONE

WOLFSOHN BUREAU  
1 West 34th Street, New York City

## YOLANDA MERO

Wolfsohn

Musical Bureau

1 W. 34th St., New York

STEINWAY PIANO



## WITH A VIRTUOSO ON HIS TRAVELS

**A Life that is Far from Luxurious Ease as Fritz Kreisler's Experiences Show—Hammerstein Through With "Experiments"—Georges Enesco as Recitalist and as the Composer of a New and Admired Symphony—Première at Berlin Opera of Mraczek's "Der Traum"**

European Bureau of Musical America,  
Berlin, Goltzstrasse 24,  
April 3, 1912.

LAST week the writer traveled from Berlin to Brussels with that magnificent violinist and whole-souled good fellow, Fritz Kreisler. Much as we attempted to keep away from that topic of our daily life, music, the conversation, during the monotony attending a lengthy and not very interesting railroad journey, invariably drifted back to the sphere of tonal art. Much that may be interesting to our readers was revealed to me concerning the development and present life of Fritz Kreisler. The violinist told me that, since his work in Paris, he had not studied with any one, cultivating his art out of his own personality, as it were. As his many engagements, frequently at almost opposite ends of the continent, within absurdly short intervals, keep him continually on the jump, my desire to know when and where he found time to practice was but natural. Kreisler admitted that he really never practised. He said that his public performances were his hours of practise, and very concentrated practise it was, too. During a concert his mind is so fixed on his work that he frequently loses all consciousness of standing before a public.

Mr. Kreisler was engaged to play in Brussels at the symphony concert on Sunday, his famous confrère, Eugene Ysaye, conducting. The artist had scarcely slept a wink all night and when we arrived in Brussels on Saturday at about eleven A. M., he jumped from the train, gave me a hearty hand shake and hurried as quickly as possible to the public rehearsal. And still there are people who look upon the life of a virtuoso as one of glorious ease!

It is inconceivable why Amsterdam has not a standing opera. The people's love for music and their musical understanding are above reproach, as the many American artists who have recently appeared there can testify. For instance, last week Richard Strauss's "Rosenkavalier" was given there with a company of German artists of note, and French and Italian opera was presented during the same week—the people come to hear music of any description, completely filling the houses and paying almost any price. I suppose the reason for the lack of a permanent opera in a city comparatively so much richer than its neighbors is to be found in the hyper-conservative spirit of the people. I hear, however, that the more influential and enlightened citizens of the Dutch metropolis, as also those of the Hague and Rotterdam, are starting a movement which is to have its realization in a permanent institution.

All London is talking about the coming opera season. It promises to be a sharp competition between the Covent Garden Opera and Oscar Hammerstein's London Opera House. It is not too difficult to foresee the result. The general opinion has it that it is no wise move on the part of Mr. Hammerstein to open almost on the same day as the time honored Covent Garden, which, thanks to the conservatism of the higher class English public and to the international reputation of its artists, may be expected to have a successful season.

### An Interview with Hammerstein

Still, Oscar Hammerstein, the invincible, is always ready to take a sporting chance. I met him twice. He is ever the same, with his inseparable silk hat, slightly tilted to one side, and his cigar. Nor has his sense of humor been extinguished in the sedate English atmosphere. Jolly, hopeful and keen, he looks into the future through the rosy glasses of optimism. My question as to whether he thought of returning to America, was answered with a twinkle of the eye. He would, he said, if he were sure "they" wouldn't arrest him. Now, whom do you suppose he meant by "they?" Of course this applies only to Mr. Hammerstein, the opera manager. As a private person he admitted that he would return to America during the Summer. "Can't keep away from Forty-second street, you know," he said with a laugh. And then he went on: "But I am through experimenting. No more of that for me. The London Opera House was the last. If I am to go to America as manager of

an opera, it has got to be with a guarantee and a very high one at that."

Mr. Hammerstein said that he had had offers from America, which thus far he had refused because they represented, more or less, just such experiments as he was weary of undertaking. Furthermore, he confessed that he was a non-believer in grand opera in English, for the one reason, he said, that French, German and Italian singers as a whole are impossible when they attempt to sing in English. American and English artists with a European experience he thought would be capable of singing in English, provided (and here comes the important condition, provided) they resumed their studies and began to learn all over again to sing in English. Mr. Hammerstein objected to the English translations of operas, claiming that they distorted everything that was effective or artistic in a work. In conclusion, Mr. Hammerstein declared that he was, by no means, an enthusiast as to Wagnerian operas, viewing them, of course, from the standpoint of the impresario. He claims that not only have the Wagner dramas not increased in popularity, but that, on the contrary, they have in many instances been displaced by Italian and French operas. We are afraid that herein Mr. Hammerstein's opinion is biased by his interests.

While in London, I also learned that the Quinlan Grand Opera Company had been scoring extraordinary successes in South Africa, the operas making the biggest hit being "Tales of Hoffmann" and Puccini's "The Girl of the Golden West." From Cape Town the company goes to Australia and is expected to begin performances there with the opening of the Australian season, on or about June 8. The company will then return to Europe and open its Autumn season in Liverpool in September.

Frances MacLennan, the American tenor, and his American wife, Florence Easton, both of the Berlin Royal Opera, have been meeting with brilliant success on their tour through England and Scotland, especially in their respective rôles of *Tristan* and *Elektra*, which, as all the performances of the company, are being sung in English. Mr. and Mrs. MacLennan expect to return to their work at the Berlin opera in about a week.

The Italian Opera Company touring England is to begin its London season at Holloway Theater, London, on April 15. So as to dispel any possibly existing ideas that America cannot produce grand opera tenors, be it reported that, during the coming London season, three American tenors will be singing in opera at the same time: Frank Pollock and Orville Harrold, at Hammerstein's London Opera House, and Tomaso Eroni at Holloway Theater. Should Riccardo Martin renew his contract with Covent Garden, there would be four American tenors singing in a foreign city during the same season.

A gratifying Berlin concert was that of the gifted violinist and composer, Georges Enesco, on Thursday. Enesco combines the resources of the perfectly schooled violinist with artistic taste and musical judgment. Every tempo, each crescendo, every finesse of tone shading is the message of the man who understands and who knows how to differentiate. His bowing is superb. Enesco interprets Bach rather too formally, too dogmatically, as evinced by his rendition of the G Minor Sonata for violin alone. But his grasp of Saint-Saëns's Concert Piece and "Rondo Capriccioso," on the other hand, is a revelation. Why enter into critical details which, in the case of a genius like Enesco, seem altogether superfluous. Sufficient to say that the public seemed to appreciate Enesco's greatness to the fullest extent.

### Première of "Der Traum"

A première, a none too frequent event in the Royal Opera, took place last week. The novelty, "Der Traum" (The Dream), made us acquainted with a young composer of considerable promise. Joseph Gustav Mraczek, of Bohemia, has adapted his music to the almost literal text of Grillparzer's well known "Der Traum ein Leben." Whether he was wise in so doing is open to discussion. The plot and the words have a certain fascination for an opera composer, which is easy to understand. With its Oriental atmosphere and its really interesting action, the libretto seems at first sight especially well adapted for musical translation. But it does not

take one long to become convinced that, here again, as is so frequently the case, an opera libretto requires other, more plastic material than a play, which is so effectively assisted by verbal significances and subtleties. The personages of the libretto are not sufficiently pronounced in character.

Mraczek's music proved him to be a composer still in a stage of development. The technic of composition has apparently been mastered to an unusual degree, and this is especially remarkable in the composer's iridescent orchestration. But the ideas of an unusual individuality are lacking. Pleasing as Mraczek's music is, one is prevented from giving him full credit because of its all too frequent reminiscences pre-eminently of Wagner. Moreover, the work is lacking in compelling climaxes.

The performance was, in the main, all that could have been desired. Kapellmeister Blech conducted with foresight and care, and the work had evidently been prepared with that conscientiousness which is always shown a new work at the Royal Opera. The scenic pictures were excellent and realistic. Paul Knuepfer, as *King Massud*, acted with dignity and repose. Unfortunately, he had not a full opportunity to display his splendid vocal attainments to the best advantage. Frau Kurt, as *Mirza*, demonstrated that she is not only a gifted singer, but also a completely equipped musical artist. A pity that her vocal merits are marred by a somewhat throaty tone-production! Rudolph Berger, as *Rustan*, revealed himself as rather too economical, vocally, in the beginning, but very soon surprised his hearers by his brilliant outpouring of tone. Of the other soloists I prefer not to speak, but should not like to close without according special praise to the work of the chorus.

It is reported that "Der Traum" has been accepted by sixteen opera houses in Germany and that the composer has stipulated that Rudolph Berger is to sing the part of *Rustan* in all of these performances.

The young American violinist, Flora Field, assisted by José Vianna da Motta, the pianist, was heard in her second concert in the Sing Academy on Friday. With her voluminous tone, her repose and reliable technic, Miss Field is conspicuous as a young artist of very promising talent. With that admirable pianist, da Motta, whose musicianship is beyond criticism, Miss Field played Brahms's G Major Sonata, op. 78, with profound conception. The Bruch D Minor Concerto also was rendered as one expects to hear it interpreted only by an artist of long experience. Miss Field is still in her teens. Her sense of rhythm, of dynamics and her musical taste are not to be questioned. Perhaps we might wish for a somewhat greater display of temperamental impulsiveness. As I had two other concerts to attend on the same evening, I could not stay to hear the rest of the program. But a colleague informs me that Miss Field really made the success of the evening with Sarasate's Spanish Dance, No. 8, op. 26, playing it with graceful finish and sparkling brilliancy.

The concert-giver was very ably accompanied by Hélène Lachmanski-Schnaul at the piano.

Full houses at a Julia Culp concert scarcely require special mention, they have come to be a feature of such common occurrence. The popular mezzo-soprano was in one of her best moods at her latest appearance. She sang a group of Brahms songs, as only she can render them, and also several compositions by Paul Schwers, editor of the *Allgemeine Musikzeitung*—songs of a modern impressionistic tendency. I did not quite understand, though, why such an artist as Julia Culp should frequently emphasize her interpretative ef-

fects at the expense of continuity of tone. It seems that, after artists have attained a certain height, they deem it undignified to devote themselves to the mere technic of tone-production. Julia Culp has to-day reached her zenith, both vocally and artistically, and, as she is still a young woman, it is to be expected that her many admirers will have the pleasure of hearing her for many years to come. She was superbly accompanied by Erich Wolff.

### Two Orchestral Novelties

A concert of special interest in the Blüthner Hall on the same evening brought forward two interesting orchestral novelties of the French School. The concert was given by the Blüthner Orchestra, under the American violinist and conductor, Theodore Spiering, with the following soloists: Charlotte Boichin, the concert soprano from Paris; Rudolph Bauerkeller, an English violinist, and the German-American composer, Hugo Kaun, represented on the program by his "Fantasie-stück," op. 66, for violin and orchestra. Could an event be more cosmopolitan?

The initial numbers, which I did not hear, were the Overture to Mozart's "Magic Flute," the aria from Gluck's "Alceste," sung by Mlle. Boichin and Mendelssohn's Violin Concerto in E Minor, Rudolph Bauerkeller, the concertmaster of the Blüthner Orchestra, playing the violin part.

The first novelty of the evening was the Symphony in E Flat Major by the Roumanian-French violinist and composer, Georges Enesco, and let it be said right here that this composition had a decided success with the public and the greater number of the critics. Enesco has an extraordinary talent for orchestration which has asserted itself in this symphony to splendid effect. Although, in the main, he is lyrical in his writing, he by no means shuns the ample employment of cacophonies. I shall not go quite so far as to say that Enesco strives after effect, but it is true, nevertheless, that various parts of the score, which verge on the spectacular, might safely be omitted. But the symphony, for all that, is a work which is bound to be a success in the concert hall, and for its admirable first presentation in Berlin, the composer is greatly indebted to the really splendid interpretation by Spiering. The work had evidently been prepared with conscientious care and Mr. Spiering brought out every detail to excellent effect.

The second novelty consisted of three poetic tone paintings by the Belgian composer, M. J. L. Désiré Pâque for soprano and orchestra. This was music of an entirely different genre. Not quite as effective as the foregoing, it was, if I may use the term, more spiritual. Pâque has made use of several oddities in orchestration which in one instance (strings and brass) produced an almost uncanny resemblance of the human voice. The composer has many and excellent ideas, but never diverges from his characteristic modern musical tendency. To appreciate his music thoroughly, the public must be taught its merits by repeated hearings. These works, "Une Tristesse Blanche," "L'Amour est mon Vainqueur" and "Comme les Tintements" were sung by Mlle. Boichin. We have very few concert sopranos in Germany with such splendid vocal material, especially in the higher registers, and who combine with it such admirable schooling. With her dramatic temperament, Mlle. Boichin, who comes from the Cheviard school in Paris, seems predestined for the operatic stage. The last number, "Comme les Tintements," was sung with such artistic expression that the audience persistently demanded and finally received a repetition.

The program was concluded by Hugo Kaun's composition, the violin part played by Mr. Bauerkeller.

O. P. JACOB.

## Mrs. Paul SUTORIUS Manager of Artists

Arranges CONCERTS and RECITALS for Orchestras\*—Chamber Music Organizations—Single Artists in or out of New York City.  
Phone 5420 Murray Hill, Office 1 West 34th St., N. Y.



**EDMOND  
LEMENT**

THE GREATEST OF FRENCH TENORS  
FROM THE METROPOLITAN OPERA HOUSE, NEW YORK  
and THE OPERA COMIQUE, PARIS

AMERICAN CONCERT TOUR  
WINTER SEASON 1912-1913

Personal Representative, HOWARD E. POTTER, Carnegie Hall, New York



## MUSIC AMONG THE ESTHONIANS

**A Nation of But a Million Souls in a Far Corner of Russia  
With Whom the Art of Song is a Religion—Work of their  
Musical Educators Worthy of World-wide Emulation—  
"Wanemuine House" and its Wonderful Influence**

By IVAN NARODNY

THERE is hardly any country that can boast of being such a mixing-pot of nations as the domain of the Czar. Besides the real Russians it is inhabited by Finns, Poles, Jews, Estonians, Letts, Lithuanians, Circassians, Tartars and a dozen or more whom the finger of civilization has not touched at all. That many of those nations, like the Finns, are far advanced in musical development I have stated in one of my previous articles. Remarkable in their musical efforts also are the Estonians, a race closely related to the Finns, inhabiting the northern part of the Russian Baltic provinces and amounting to hardly more than one million souls.

While the Finns may be proud of great individual composers, like Sibelius, Melartin and Merikanto, the Estonians have a claim to consideration because of their general musical education. Although they have no world-known composers yet they have great musical educators of the masses who have made music a vital thing for the poorest workingman and peasant. Their achievements are marvelous and deserve the emulation of the people in this or any other country. Music for an Estonian is not a luxurious pastime or a fad, but an esthetic religion. It has developed lofty ideals and brought about most remarkable social progress in this small people. Politically the Estonians are far more miserable under the oppression of the Russian tyranny than the Finns and economically the German nobility has tried to keep the nation in a state of slavery. Thanks to music and poetry the Estonians have conquered their oppressors.

When one listens to the compositions of the new national Russian school of music one at once associates it with Tchaikowsky, Arensky, Moussorgsky, etc. The Russian moujiks, peasants, as Tolstoy, Gorky and I have depicted them in fiction, remain as a whole ignorant of all the achievements of their national geniuses. It is not only because economic conditions have kept the Russian populace ignorant and poor, but because Russia has not had such great musical educators of the masses as have the Estonians and Finns. When I told the late Count Tolstoy of the Estonian musical progress he exclaimed:

"If Russia proper had one of those Estonian musical awakeners I am sure he would be worth more than all the great composers, the beauties of whose art are as nothing to the people at large."

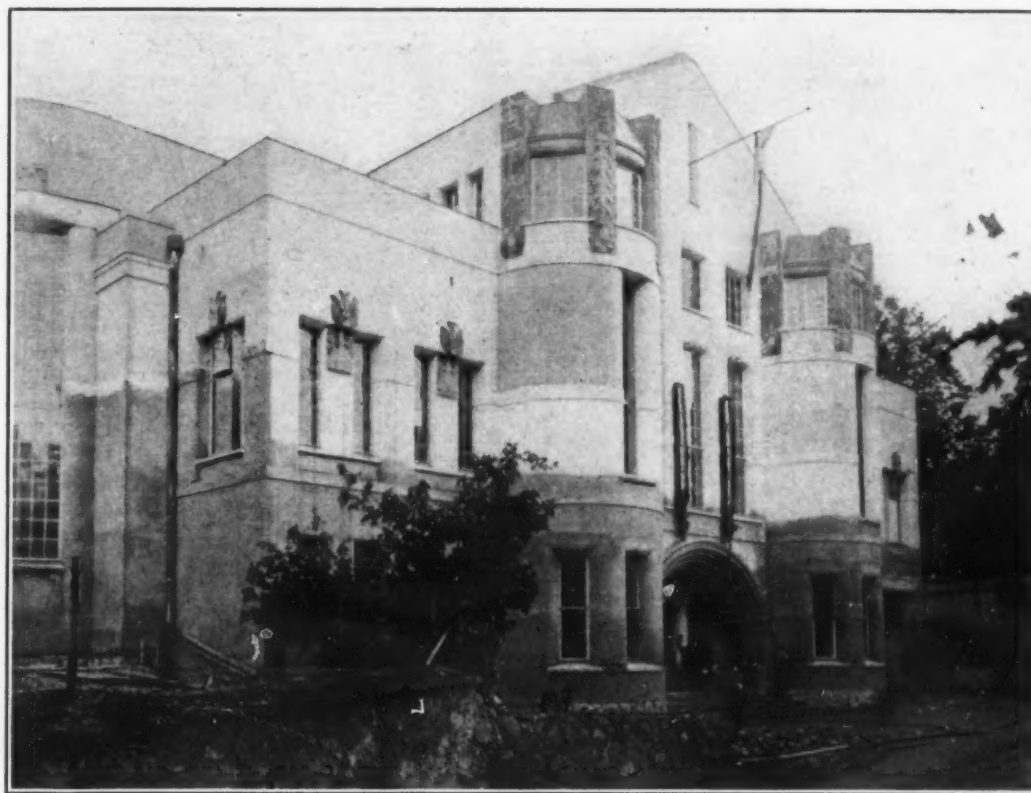
Nine out of every ten Estonians know music as perhaps only five per cent. of educated Americans know it. I can hardly point to a single Estonian village where there does not exist a choir, orchestra or musical circle. Music is the art of arts for Estonians and a farm hand knows better the creations of Schubert, Brahms, Tchaikowsky or MacDowell than a man with a college education does in another country. The very first societies formed by this nation in the last century were the musical societies.

### Society in Every Town

Wherever there is an Estonian town with a thousand inhabitants there one will surely find a well organized musical society and a splendid music hall or theater built and run by its members and often subsidized by the municipality. No member, no conductor or even business manager of those organizations receives any remuneration and the performances are meant not for any commercial purpose but for educational and esthetic purposes. Of course, exceptions are the conductors of music in such big theaters as Wanemuine in Dorpat, etc., and individual artists who earn their living by music. Through these societies it is far easier for a sincere musical artist to make his career in Estonia than anywhere else in the world.

The real leaders on whose shoulders this unique national movement rests are teachers of the public schools, organists of the country churches, clerks of the parishes and the booksellers of the rural

towns. They practically dominate the musical and intellectual life of their districts and lead in the spiritual life. A bookseller in Estonia is not an ordinary merchant, like the keeper of a stationery store in this country. He is a truly important personage and not only the success of a book but also that of a composition, song recital



Wanemuine House, the Estonian Temple of Music in Dorpat

or theatrical entertainment, to a great extent, lies in his hands. A bookseller has charge of the sales of the tickets, rents the hall, sends out the advertisements and manages everything in this connection. He does it all without any remuneration, being himself usually a leading member of the musical society.

The Estonian societies grew mostly from the working people and farmers, who, instead of spending their time in saloons or upon physical amusements, wanted to devote every free hour to music. Wherever there was a town of one to five thousand inhabitants the musical society became the center of all the social life and the music hall became a regular club. In villages and thinly populated farming districts the musical organization met usually at the public school or in some farmer's house on Sundays. Here the teachers in the public schools were the leaders in the movement. Besides concerts and song recitals the organizations took charge of all theatrical performances, lectures and national dances.

A leading duty for many of these organizations is the arrangement of the open-air song festivals during the Summer. These usually take place in the county towns, under the auspices of the central musical league of the district. Almost every county musical society has a big garden with a stage erected for festival purposes. The program of such a Summer festival is very cosmopolitan in character, the best of vocal and instrumental compositions being represented equally. From three to four hundred singers and fifty to sixty instruments are engaged and the festival generally lasts two days.

### The National Festival

An imposing feature in Estonian musical life is "Laulupidu"—the national song festival—in which all the choirs and orchestras of the country participate. A "Laulupidu" engages five thousand singers and five to seven hundred instrumentalists. As Tartu-Dorpat has been the center of all Estonian spiritual life and music, the national festivals have generally taken place in this town of fifty thousand inhabitants. In some respect the national festivals rival the performances at Oberammergau, with the difference that the latter are religious-theatrical, if one may coin the expression, while the former are purely musical. Having attended two of such festivals I must confess that I have never before or since heard anything more majestic. On both occasions Dr. K. A. Herman, the father of the Estonian musical movement, was conductor.

This unique Estonian musical move-

ment has been inspired and practically instituted by the Wanemuine Musical Society in Dorpat-Tartu. According to Estonian mythology Wanemuine was the god of music who descended from the clouds, playing his golden harp on the very hill in Dorpat where at present is erected the splendid "Wanemuine House." Built in the new Finnish-Estonian style and overlooking the picturesque old city, the Wanemuine House deserves truly the name of a temple of Estonian music. It serves for all the song recitals, concerts, lectures, theatrical and operatic performances of the place, and it remains the mother of all the provincial musical organizations. Being an institution, not for any upper class of society, but for the common people, the Wanemuine Society is little interested in the commercial end of its activities. If I am not mistaken the lowest price in the Wanemuine Hall is only 7 cents, the highest one dollar.

and put them in such shape that they could be sung by choirs and played by orchestras. He made his musical periodical an organ of the public schools and in addition published a large number of the best German, French, Italian and Russian musical creations. It was Dr. Herman who laid the foundation for national musical festivals and most of the musical societies.

In fifteen or twenty years the country was covered with a musical network. Music became the basis of the national political and social life, and with music poetry was inspired. The Estonian epic, "Kalevipoeg," which is but little known among other nations, rivals the German "Nibelungenlied" and other great epics.

This all helped Dr. Herman's propaganda. However, several of his contemporaries began to accuse him of having developed the nation's musical aspirations at the expense of its economic conditions, and he was bitterly fought by men like Grenzstein and his followers. But nothing could stop the movement after it had grown to such power, not even the Russian police intrigues. Herman had made music a patriotic issue, yet it was on such bases that the Russian government had no reason to interfere. I may also mention, on this occasion, that the Estonian folk-lore has served as a source for many world-famous writers. Anderson used it in his fairy tales, Grimm translated a book of Estonian tales and Maeterlinck's "Blue Bird" is taken from an old Estonian story.

When Dr. Herman died, a few years ago, he left the movement in the hands of a new generation, men like Jaan Tenisson, A. Laette, Kappel and Tobias. When, in 1906, I visited Dr. Herman, in Dorpat, I asked him if he thought that his musical experiment with the Estonians would work out just as well with larger nations.

"Certainly," he replied. "I am sure that an enthusiastic musical educator could, in the course of ten years, dominate any nation, if he followed my example. For such a man I would suggest that he make music not a commercial but an educational ideal. He should make the people feel the world through music, by giving them the masterpieces of the world's composers. Music more than any other of arts is cosmopolitan and should so remain. I think it is wise to let the masses admire native music, but it is necessary to educate them also in the music of all the world."

"The secret of my method is very simple. To educate a nation musically you have to begin with the public school, as I did. I made the teachers of the public schools the high priests of the cult. Previous to my campaign hymns and religious melodies constituted the entire music program of the public schools. But I published a volume of songs from the best composers of all the nations and a few instrumental pieces, and put them in the hands of the teachers. I urged that my musical paper should be free to every child in the schools. A few years later, I gave a hint that every school should have a mixed choir, and, if possible, an orchestra. It was hard work and took years of effort, but I succeeded by making it evident how the beauty of sound can lead us to appreciate beauty in all other things of life. Now looking back at the work I have done, I must insist that music is the most powerful of all arts in ennobling the nation and the individual. I have made Estonians not rich economically, but rich in feeling and happiness, because music is their religion."

Aline von Barentzen, the young Boston pianist, is one of the April recital-givers in Paris.

## Leontine de Ahna

CONTRALTO—Concert—Recital—Instruction

Teacher of Voice Culture at the Institute of Musical Art  
RESIDENCE STUDIO - - - HOTEL ENDICOTT, NEW YORK

 <b>NEVADA</b> <b>Irene Cumming</b> Mezzo-Contralto Management: WOLFSOHN BUREAU,	 <b>REED</b> <b>Annie Laurie McCorkle</b> Tenor 1 West 34th Street, New York
<b>The Manhattan Ladies' Quartet</b> IRENE CUMMING, 1st Soprano MABEL MEADE DAVIS, 2nd Soprano ANNIE LAURIE McCORKLE, 1st Alto ANNA WINKOPP, 2nd Alto Exclusive management: Walter R. Anderson, 5 W. 38th St., New York. Tel. 349 Murray Hill Appeared with great success in principal European Cities, season 1909.	
<b>THOMAS N. MAC BURNLEY</b> SUITE 608-609 FINE ARTS BUILDING, CHICAGO <b>CLARENCE EDDY</b> ORGANIST 930 West End Avenue, New York Telephone, Riverside 3928	
<b>MRS. WILLIAM S. NELSON</b> ART OF SINGING New York and Orange, N. J., and Philadelphia Apply by letter to 6 Oakwood Court, Orange, N. J.	



## MORE OPERA FOR PHILADELPHIA

**Metropolitan Company Halts in Its Travels Long Enough to Give Two Performances—Choral Concert by Women and Another by Inmates of an Institution for the Blind**

PHILADELPHIA, April 22.—As a sort of glowing aftermath of the regular opera season the New York organization paused at the local Metropolitan last Thursday and Friday evenings en tour to other cities and gave two supplementary performances to large audiences—that of Friday, when Gadski, Homer, Caruso and Amato sang in "Aida" being of "capacity" size.

The Thursday night presentation was given over to "La Bohème" and Puccini's opera had one of the best interpretations it has ever had here. Geraldine Farrar charmed with her entirely sympathetic *Mimi*, the characterization being marked by appealing emotion and dramatic strength, while vocally Miss Farrar was quite at her best. Riccardo Martin, who seems to increase his hold upon local opera lovers every time he appears, sang *Rodolfo* so superbly that he won applause as enthusiastic as any heard in the local Metropolitan this season. The performance was delayed for several minutes after his song in the first act, though the clamor for a repetition was unavailing. The remainder of the cast also attained a high degree of merit, Scotti being in the best of voice as *Marcello* and Bella Alten being delightful as the capricious *Musetta*. De Segurrola, Bada, Ananian and Pini-Corsi also appeared to advantage.

The "Aida" performance on Friday evening by no means surpassed visually that given recently on the same stage by the local company. The same scenery was used—*Rhadames* being carried in on the same triumphal car in the second act pageant—and the staging and costumes, while notably elaborate, have often been equaled here. The same cast, also, has been heard in Verdi's opera at the Academy of Music in past seasons, but never, it is safe to say, with more brilliant results. Gadski's *Aida* is especially praiseworthy in all its phases, her acting having great sincerity and being full of intelligence and meaning, while the authority of her vocalism and the beauty of her pure soprano tones could not fail to give pleasure to every listener. Homer, her magnificent contralto seeming even to have gained in power, resonance and beauty of quality since her last appearance here several months previous, sang *Amneris*'s music gloriously and was the regal, haughty Princess to the life.

As for Caruso he, of course, delighted his listeners as only he can. In the first act he coughed several times and rather fussily gave evidence of having a cold and the "Celeste Aida" was sung with some carelessness, as if he did not quite dare make all of it that he might, but later the inclination to spare himself was forgotten

and especially in the Nile scene the tenor of tenors "let loose" and sang with great enthusiasm, sympathy and wealth of tone, literally thrilling the audience. The *Amnastro* of Amato also aroused enthusiasm, being well acted and sung with all the spirit and vocal splendor of this fine baritone, while William Hinshaw, almost gigantic in his more than six feet of handsome manhood, looked every inch the *King of Egypt*, carried himself correspondingly and sang authoritatively in rich and sympathetic, if not especially powerful tones. Didur was thoroughly effective and efficient as *Ramfis* and Leonora Sparkes sang well the music allotted to the invisible *Priestess*. One of the features of the performance was the "ovation" given to the principal singers after the third act, when Caruso created no little amusement by his assumed bashfulness and "overwhelmed-at-the-honor" attitude as Mme. Gadski presented him with a fist-full of lilies from her own elaborate bouquet.

The chorus of the Matinée Musical Club, under the direction of Helen Pulaski Innes, gave its Spring concert in Witherspoon Hall on Tuesday evening, presenting before a good-sized audience a program containing several excellent features. The chorus, made up of about forty female singers, has been trained to a state of admirable efficiency by Mrs. Innes, who is one of Philadelphia's leading woman musicians. The voices are carefully blended and well balanced and the singers show intelligence and artistic appreciation. The principal numbers on Tuesday evening's program were Bemberg's "Death of Joan of Arc," historic scene taken from "Les Messeniennes," by C. Delavigne, a composition which has more of dramatic significance than melodious charm, and "The Slave's Dream," a cantata by Harry Alexander Matthews of this city. Both were well done, though the chorus is scarcely sufficient in size to give full effect to dramatic music. Mr. Matthews' work is graphic and tunelessly pleasing and made a favorable impression. The incidental solos in the Bemberg composition were sung with taste and expression by Marie Loughney, who has a mezzo voice of rich quality, while in "The Slave's Dream" the solos were expressively rendered by Edna Baugher, whose pure, sympathetic tones are always listened to with pleasure. The chorus was heard to especial advantage in the more simple numbers, such as "Salut d'Amour," by Elgar; Nevin's "Twas April" and Chadwick's "Spring Beauty" and would do well to confine itself largely to such compositions—which are by no means trivial nor easily rendered with the proper effect.

The special soloists of the evening were Mrs. William B. Mount, pianist, and Bertrand Austin, cellist, both of whom were cordially received. In behalf of the society Mrs. Charles C. Collins presented to Louise De Ginter a medal awarded as a prize for the composition of the best musical setting to a poem to be used as the club motto, the Manuscript Society having acted as judges in the contest.

A notable concert was given by the chorus of the Pennsylvania Institution for the Blind before an audience that filled Horticultural Hall last Tuesday evening. The chorus of sightless singers, under the direction of Russell King Miller, does remarkable work, precision, correctness of intonation and genuine enthusiasm being noticeable. Among the selections were scenes from "Athalie," by Mendelssohn; "Behold, I Show You a Mystery," by the late David D. Wood; Horatio Parker's "In May" and "The Kobolds" and "Hawthorne's Wedding Feast," by S. Coleridge-Taylor. The assisting soloists were Mrs. Russell King Miller, contralto, and Nicholas Douth, tenor, especially engaged, and Ruth Brick and Virginia Carter, sopranos, pupils of the school. The instrumental portions were played by members of the Philadelphia Orchestra.

ARTHUR L. TUBBS.

**Zoellner Quartet and Assisting Artists in Rutherford Concert**

RUTHERFORD, N. J., April 19.—One of the most notable concerts ever given in Rutherford was the appearance of the Zoellner Quartet and Charlotte Herman, assisted by Ella Prentiss Phelps, on April 11. The quartet proved its absolute mastery of the compositions performed. In the Mendelssohn Quartet there were a perfect

ensemble and delightful shading. Chamber music is new to Rutherford, but there was no lack of appreciation. Miss Herman proved herself a finished artist and in the Quintet with the Zoellners revealed remarkable talent for ensemble work. Miss Phelps displayed a good soprano voice in her several songs.

**Sings Tenor Rôle in Herbert's "Naughty Marietta"**

John Cardo is now singing the leading tenor rôle in the Number 2 company which is touring the West in Victor Herbert's popular opera "Naughty Marietta." Mr. Cardo is a product of American teaching, his voice work having been done with Mme. Frances Helen Humphrey of Buffalo, under whose training it was developed from a supposed baritone into a tenor of large range and fine quality. Mr.



John Cardo

Cardo has been singing continually in six performances a week since last October and reports his voice in fine condition. The critics in the various cities where he has appeared have praised the young singer without stint.

### SÄNGERFEST ARTISTS NAMED

**Homer, Rappold, Scott and Hess the Soloists in Philadelphia Event**

PHILADELPHIA, April 21.—That Louise Homer, contralto; Marie Rappold, soprano, of the Metropolitan Opera Company; Henri Scott, basso, of the Chicago Opera Company, and Ludwig Hess, the eminent German lieder singer, would be the soloists at the National Sängersfest to be held on June 30 to July 4, was the announcement made at the last meeting of the committee.

An orchestra of 100 pieces is being organized under the direction of John K. Witzemann, of the Philadelphia orchestra. Thirty-five societies will participate in the Sängersfest and a children's chorus of 6,000 pupils from the Philadelphia public schools will be a feature.

The affair will be held in the Metropolitan Opera House and in the new convention hall.

**Leo Schulz and Hougard Nielsen in Pittsburgh**

PITTSBURGH, April 20.—The Art Society of Pittsburgh gave a most pleasing concert last Friday night at Carnegie Music Hall, presenting Leo Schulz, violoncellist; N. Hougard Nielsen, tenor; and Carl Bernthaler, accompanist, in a highly attractive program. Mr. Schulz is not a newcomer to Pittsburgh, but the solo cellist of the New York Philharmonic Orchestra was all the more appreciated because of that fact. His opening offering was Saint-Saëns' Concerto in A Minor. Later he played "At the Fountain," by Davidoff, closing with the "Spinnlied," by Popper. His work was colorful and most grateful to the ear. Mr. Nielsen made his first appearance before a Pittsburgh audience and sang with distinguished ability. His offerings included numbers by Mozart, Schubert, Strauss, Brahms and Grieg's "Ich liebe dich." He has a voice of excellent quality and good range. E. C. S.

**Cadman Cycle Sung at Utica by Noted Artists**

UTICA, N. Y., April 22.—Charles Wakefield Cadman's Spring cycle, "The Morning of the Year," for four solo voices, was given with wonderful success here last week, before the C Sharp Club. The artists were Mme. Dimitrieff, soprano; Christine Miller, contralto; John Barnes Wells, tenor; and Reinald Werrenrath, bass. The cycle and the singers were lauded to the skies by the coterie of local music critics. The cycle has been gaining in favor steadily since it was sung by New York artists at Chautauqua last Summer and earlier by Philadelphia artists last Spring. It has been heard in Chicago eight times this season.

Scriabine's new symphonic poem "Prometheus," recently introduced in Bremen, is soon to be played in Amsterdam and Frankfurt-on-Main.

## TOWN OF THE PRAIRIES HAS SYMPHONY ORCHESTRA

**Hutchinson, Kan., with 18,000 Population, Hears First Concert by Its Own Ambitious Organization**

HUTCHINSON, KAN., April 21.—The first public performance of the newly organized Hutchinson Symphony Orchestra was given in the city convention hall on April 14, and these thirty local musicians, under the baton of Ferdinand J. Haberkorn, were heard in a program that reflected great credit, both upon themselves and upon their efficient leader.

This concert, the first of a series to be given free of charge to the public, drew an audience of 3,500 persons, who showed their appreciation in lavish applause.

A well-trained chorus of forty voices, Mrs. Adele M. Haberkorn, soprano, and Mr. Ax, violinist, assisted the orchestra and shared in the success of the entertainment.

The concert opened with a delivery of a Bach Choral by the chorus, followed by a performance of Mozart's Overture to "The Marriage of Figaro," which was played in a finished manner. Mr. Ax's playing of Sarasate's "Les Adieux" was greeted with great applause, as was Mrs. Haberkorn's splendid delivery of the Bach-Gounod "Ave Maria," both artists being called upon for encores.

One of the most enjoyable features was the work of the chorus in Mozart's "Ave Verum Corpus." The other numbers by the orchestra included Liszt's "Liebestraume," Tchaikowsky's waltz from the "Dornroschen" Ballet, and the War March of the Priests from "Athalie," Mendelssohn. Nell Botkin and Mrs. Arthur Ax were the accompanists.

When it is remembered that Hutchinson is but a town of 18,000 people it will be seen that this effort is a noteworthy one, and shows splendid spirit on the part of the music lovers of the city.



**ALICE ELDRIDGE**  
Pianist

Available for the Season 1912-13 for  
CONCERTS, RECITALS, MUSICALS  
Write to  
RICHARD NEWMAN, Steinert Hall, Boston

Recent Compositions of

**NICHOLAS DEVORE**

"A Song of Trust," Sacred Solo  
Issued in two keys

"Father and Friend," Anthem

Also in preparation

"Hymn to the Night, (Longfellow)"  
For 3-part Women's Chorus

The Wm. MAXWELL Music Co.  
96 Fifth Ave., New York City

**THIS TRADE MARK**



IN THE  
**IRON PLATE**  
OF A PIANO

Guarantees at least  
that the maker uses  
the highest possible  
grade of plates that  
money can buy.

**O. S. KELLY CO.**  
SPRINGFIELD, OHIO

**"AS a result of my work with Robert Hosea the past year I count him among the great masters of singing in the world to-day."**—FRANK CROXTON.

**ROBERT HOSEA** 509 Fifth Avenue  
NEW YORK

ACCOMPANIST FOR  
**DAVID BISPHAM**  
**HARRY M. GILBERT**  
Composer-Pianist

Address c. o. LOUDON CHARLTON, Carnegie Hall, N. Y.

**EMMA K. DENISON**  
Teacher of Singing.  
Recitals of Songs for  
Children.  
74 W. 92d St., N. Y.  
Phone 9605-J River.

**LECTURE RECITALS**

American Programs  
Classic Programs  
Children's Programs

**CHARLES C. WASHBURN**  
W. L. RADCLIFFE, Star Bldg., Washington

**ALBERT A. WIEDERHOLD** Bass-Baritone  
Address: 6 West 28th St.  
Tel. Madison Sq. 3385

*Grace Ferns.*

**SOPRANO** St. Bartholomew's Church  
NEW YORK  
Management:  
WALTER R. ANDERSON, 5 West 38th Street



## COMPOSERS THAT ZIMBALIST ADMIRES

Violinist a Warm Champion of the Music of the English Cyril Scott and the American John Powell—A Good Word for American Audiences, Too

IT has required but a single season to make the name of Efrem Zimbalist familiar to American music lovers. The young Russian violinist, the third of the



—Photo by Mishkin

Efrem Zimbalist, the Russian Violinist, Who, in His Country-Wide Tour, Has Convinced American Audiences That He Is One of the Ablest Artists of the Day

extraordinary triumvirate of "wielders of the fiddle bow" to come from the studio of Leopold Auer in St. Petersburg, the other two being Kathleen Parlow and Mischa Elman, has played from coast to coast, has scored triumph after triumph and has won America's indorsement of his position as one of the ablest artists of the day.

After a long tour on the Pacific coast,

### "A Perfect Vocal Ensemble" The Frank Croxton Quartet

Address: FRANK CROXTON  
330 West 44th Street, New York

SCHUMANN-HEINK sings: "A Dutch Lullaby," and ALMA GLUCK "Come Down Laughing Streamlet," by

### CHARLES GILBERT SPROSS Composer—Accompanist

Other Songs: "Will o' the Wisp," "Ishtar."  
Address: No. 24 West 128th St., New York

Available for Concerts

### LAMBERT MURPHY

Tenor Metropolitan Opera Co.  
WALTER R. ANDERSON  
8 West 38th St., New York

"The greatest 'Elijah' in America."

### GWILYM MILES Baritone

CARNEGIE HALL, NEW YORK  
Tuesdays and Fridays

KING CLARK says:—One of the best equipped teachers of singing who has ever left my studio is

### BYFORD RYAN

Three Years Leading Tenor  
Opera Comique, Berlin

Vocal Studio: 28 West 63rd Street, New York

RICCARDO MARTIN, DR. HOLBROOK  
CURTIS and DR. W. H. DUDLEY  
recommend

FLORENCE E. H. MARVIN  
as a Teacher of Voice

Brooklyn: 75 Willow St. New York: 131 E. 34th St.  
Address either Studio by letter for appointments.

in which one of his most important appearances was a joint sonata-recital with Harold Bauer in San Francisco, Mr. Zimbalist, who has done more than any other artist in making the music of Cyril Scott known to America, sat in the tea room of the Prince George Hotel in New York and spoke of the English composer to a MUSICAL AMERICA representative. That the young artist is an enthusiast, one who carries his admiration for something that he admires to the *nth* degree, was shown in no uncertain way.



Cyril Scott, the Englishman, Whom Zimbalist Regards as "One of the Most Individual of Contemporary Composers"

"Cyril Scott," said Mr. Zimbalist, "is one of the most individual of contemporary composers. We are well acquainted and to me his music means much; he is original and is inspired in what he writes. This Suite 'Tallahassee,' which you have heard me play, I have performed more than forty times in America and my audiences have shown their approval of it in every instance. It is ultra-modern, to be sure, but there is much melody in it; take, for example the first movement 'Bygone Memories' with its changing rhythms and shifting harmonies. What a wealth of melodic beauties it contains! Many think Scott is an imitator of Debussy, but in that they are wrong, for he has been writing in this style for a number of years and it is as natural to him as it is to the French composer. If you will examine their music carefully you will see that there are marked points of difference; apart from their employing secondary harmonies, augmented chords and the like, which we find in much modern music, Scott and Debussy are quite dissimilar.

"His method of composition is very rapid. I remember having asked him to write something for me in negro style for my American tour, after my hearing his 'Danse Nègre' for piano, which I see Mme. Bloomfield Zeisler has played here. Within three days he had finished the movement, which is last in the suite now, called 'Negro Air and Dance,' and it was not very long after that that the entire suite was ready. I believe his music will last. He is perfectly sincere in what he writes and this is in the last analysis what counts in art. Scott is also a splendid pianist."

#### The Powell Concerto

It is but natural that Mr. Zimbalist should be interested in British music, inasmuch as he lived and played in London for some time, but he also has much to say about an American composer, a young man whose work is not yet known in his native land. This is John Powell, whose Violin Concerto Zimbalist will bring out in Richmond, Va., at the end of the present month. Mr. Powell who has been studying piano and composition abroad, hails from Richmond. He and the Russian violinist are intimate friends. The concerto is the outcome of their friendship, Mr. Zimbalist having advised the composer about it while he was writing it.

"I am in a way its 'god-father'—Mr. Powell thinks I am, at any rate, for in writing to me recently from abroad he has expressed his appreciation of my interest in it. It is a very remarkable work, I assure you; by far the best new composition for my instrument with orchestral accompaniment that I have seen. Mr. Powell is coming back to America for the *première* and I am very happy to be able to give it its first performance in his own city, Richmond."

Asking about the style in which it was written and to what school it belonged the interviewer was informed that there was no influence to be found in it. "It leans on nothing that has been written for the



John Powell, the American Composer, Whose New Violin Concerto Mr. Zimbalist Is Soon to Introduce to This Country

violin before, but is a noble work, every measure of which bears the stamp of John Powell. Technically it is very difficult, but I am sure it will be effective. No less an authority than Sir Henry J. Wood, in London, has complimented Mr. Powell on the orchestral score and I feel that it must be successful. New York will hear it next year and it should make the composer's name in his country."

#### A Surprise for Next Year

Mr. Zimbalist has found America to his liking, far beyond any expectations, and looks forward to his return in the Fall with unlimited pleasure. "I have a number of surprises for next year, in the way of new works, one of them a concerto by a noted living master of the violin whose name I would rather not divulge at present. American audiences are discriminating in their tastes and want serious music, I find. Nothing is more gratifying than this, for the artist of to-day feels, as do his hearers, that the day when virtuosity for virtuosity's own sake was admired is speedily passing."

About his own work the violinist is reluctant to speak; he is in fact only a conversationalist when talking about the other man. His modesty, both on the concert-platform and in private, has won him hosts of friends and in spite of his having done a great amount of work himself in the field of composition he has nothing more at heart than the best interests of his fellow-composers. He has, however, disclosed the fact that on his next tour he will play his suite of "Three Slavic Dances" with orchestral accompaniment.

A. W. K.

#### New York Orchestra and Soloists Assist Baltimore Oratorio Club

BALTIMORE, April 22.—The Baltimore Oratorio Society, Joseph Pache director, gave an excellent performance of Mendelssohn's "Elijah" at the Lyric on April 16 with the assistance of the New York Symphony Orchestra and Gertrude Rennyson, soprano; Corinne Welsh, contralto; Alexander Heinemann, baritone, and Paul Althouse, tenor. The second soprano and alto parts were sung by Mrs. Walter H. Billingslea and Mrs. J. W. Shearer of Baltimore. The work of the soloists and chorus was heartily appreciated by a large audience and Director Pache was the recipient of much praise. This concert marked the closing of the thirty-first season of the Oratorio Society. G. Wright-Nicols presided at the organ. W. J. R.

The Quinlan English Opera Company opened its South African tour at Cape Town with the "Tales of Hoffmann."

## THREE NOVELTIES BY BOSTON ORCHESTRA

A Hearing for Foote's "Character Pieces" and Works by Wallace and Delius

Bureau of Musical America,  
No. 120 Boylston Street,  
Boston, April 22, 1912.

THE symphony concerts of the last week introduced to Bostonians three novelties, a set of four "Character Pieces," by Foote, after Omar Khayyam, and symphonic works by William Wallace, the modern Scotsman, and one of the leaders of the modern English school, and Frederick Delius, a colleague of Mr. Wallace and his tribe. Mr. Wallace's work is the symphonic poem, "Villon," embodying certain moods found in the poetry of Villon, and Mr. Delius was represented by "In a Summer Garden."

The pieces by Foote are orchestrated versions of four piano pieces, which aim to express in a fanciful, miniature manner Oriental languor and a touch of the passion of the East. For once piano music does not suffer by the transplanting process. The Orientalism of the music need not be taken too seriously. There is just enough of it not to be forced or unnaturally exotic, but to give the pieces a delightful and piquant flavoring. The melodic ideas are graceful, and the instrumentation is felicitous from the first note to the last. When the pieces had been played Mr. Foote was called to his feet, both on Friday afternoon and on Saturday evening.

Mr. Noack gave a finely finished, musical, artistic performance of a D major violin concerto of Mozart, for the most part a perfunctory piece, with relieving moments in the slow movement and in the finale. For the most part, however, the concerto is chatter and padding of the most common and serviceable classic brand. Mr. Noack's beautiful playing recompensed for this to a certain degree, but had his music been more modern he would have been recalled more frequently than he was.

William Wallace is the author of that excellent book, "The Threshold of Music"; he is a vigorous thinker, a keen critic, a progressive in the best sense of the word. He is interested, we are told, and with much more than a dilettante's interest, in literature, the arts and sciences. He has accomplished more in several fields than the majority of men accomplish in one. His "Freebooter" songs are known where his symphonic poems are not. It is impossible for me to say that his "Villon" made a favorable impression after two hearings. Ideas in the work there are and some of them may be more brilliant than this writer is capable of appreciating. I do not see, however, how any one can deny the lack of coherence, of true development or of any big, vital propulsive idea. There are too evident traces of effort, scaffolding of a lame structure. It also seemed to me very patent that the composer, even valuing his ideas at their highest, had not even the technic necessary to do justice to those ideas when he wrote this music.

The work of Delius, at a second hearing, revealed beauties not fully appreciated at first, and Delius himself is undeniably a poet of high rank, a musician who seeks and sometimes finds a rare beauty that is his own secret, or nature's secrets for him alone. There is a warm and lovely cantilena supported by harmonies rich and rare in this tone-poem, although the work, "Brigg Fair," is to me more shadowy and more fine.

OLIN DOWNES.

#### Putnam Griswold to Enter Concert Field

Loudon Charlton, the New York manager, has concluded arrangements to present Putnam Griswold, the basso of the Metropolitan Opera House, in a concert tour. It is in the operatic field that Mr. Griswold's name has chiefly become known to American music lovers, though the favor that he has met abroad in concert and oratorio proves that his talents are by no means restricted to that field. Mr. Griswold's activities on the concert stage will be limited to the months between April and November, as he is under exclusive contract with the Metropolitan during the rest of the year.



## A BROOKLYN CONCERT UNDER DIFFICULTIES

### Apollo Club Triumphs Over Discouraging Conditions in Its Last Program

The Apollo Club of Brooklyn held its third and last concert of the season on Tuesday night at the Academy of Music. Following the plan inaugurated last year the program was made up of selections sung by the "Old Guard" members of the club years ago.

Seldom has the Apollo Club faced greater disadvantages at a concert than were present Tuesday night. The gloom of the big sea disaster had settled heavily upon audience and singers alike. A vexing debate had arisen among the active members over the advisability of a new scheme to have the club retire from the stage after each number or group, standing in a compact body while singing. The extension to the platform had been taken away, which meant that the ninety songsters had to stand at some distance behind the proscenium arch. The previous method of delivery has been to rise in place from chairs occupied by members throughout the entire program. Added to all this was a depression from the weather noticeable on every side.

John Hyatt Brewer, conductor, upon whom the burden of overcoming conditions rested most heavily, arose to the occasion and carried Buck's "The Spring Has Come, Huzza," to an inspiring conclusion, despite a hurried tempo. But the brisk work broke the spell which rested on the club and "Ocean's Garden," by Brewer, and "On Upper Langbathsea" went in fine style.

A. Laura Tolman, violoncellist, played Popper's "Devotion of the Forest" and "Tanze," which she followed later with Goltermann's Andante, Concerto in E Minor and Allegro Molto, Concerto, op. 65. The last number was heartily encored and Miss Tolman played the familiar "Wiegenlied."

The warm, sympathetic nature so necessary to successful masters of the cello is one of Miss Tolman's possessions. Her legatos, to which her selections were well adapted, were effective at all times. Her interpretations were invariably tempered with conservatism.

A group of three songs by Florence Hinkle, the celebrated soprano, brought a shower of prolonged applause. The offerings were "Come Down, Laughing Streamlet," by Spross, which, incidentally,

was one of the chorus successes of the Mozart Society at the Hotel Astor Wednesday night; "In the Moonlight," by Haile, and "Sunset," by Russell. Spross's "Will-o'-the-Wisp" was a catchy encore.

Part one of the program ended with "Fair Maid from the Vale Below," J. Herbeck, sung by the club with ingratiating humming effects, and "John Peel," a rousing old English hunting song, which had to be repeated. It was noticed that the club followed the baton with greater diligence than on previous occasions and the ensemble was admirable.

"Forest Harps," by Schult, was rather languidly received and Miss Tolman and Miss Hinkle were again heard. The latter's contributions were Salter's "Come to the Garden, Love," Farwell's "A Ruined Garden," and "Love Is the Wind," by MacFayden. The soprano appeared in splendid voice and the rich purity of her tones seemed to invest every measure. There can be no doubt that Miss Hinkle captivated the hearts of Brooklyn music-lovers.

Closing numbers by the club were "The Rock-a-by Lady," by George L. Osgood, a lilting dream song that contrasted strongly with Julius Otto's "A Summer Landscape" following. "Men of Harlech," a Welsh folk song arranged by Mr. Brewer, brought every ounce of lung power from the ninety members and the virile music was repeated by unmistakable request.

### NEGRO TALENT TO BE HEARD

#### David Mannes Will Present Colored Musicians in New York Concert

A concert unique, as well as interesting, is to be given in Carnegie Hall, New York, on May 2, under the direction of David Mannes. The affair will present only the talented members of New York's colored population and the proceeds derived from the concert are to go to the Music School Settlement of Colored People, which was founded last year by Mr. Mannes.

The Clef Club, of 125 members, will perform the orchestral numbers, and negro melodies and plantation songs will be sung by a large male chorus. These works have been arranged by Will Marion Cook, who is a pupil of Joachim. The choir of St. Philip's Church will take part in the concert and other negro musicians of note will be presented.

E. Stuart Ross gave a pianoforte recital in Providence on April 17 and his work, which promises a great future for him, reflected great credit on Mme. Avis Bliven-Charbonnel, who has been his only instructor. He played Liszt's Rhapsodie, No. 10, with verve and accuracy of technic.

Eugen d'Albert has changed the name of the opera he is now writing from "The Daughter of the Sea" to "The Chains of Love."

## JOINT RECITAL BY EMINENT SINGERS

### Mme. Rider-Kelsey and Mr. Cunningham Appear Before Haarlem Philharmonic Society

Corinne Rider-Kelsey, the popular soprano, and Claude Cunningham, the baritone, entertained the members of the Haarlem Philharmonic Society with an attractive program in a morning musicale at the Waldorf-Astoria, New York, on April 18. This organization of New York women had heard a number of the prominent concert artists during its season, and the insistence with which these two singers were recalled to the platform showed the favorable impression which they made upon such a discriminating audience.

Among the most satisfactory numbers were those in which the two artists appeared together. The first group included the ever-welcome "Don Giovanni" duet, "La ci darem," the melodious phrases of which were sung with much grace, and "Nuit d'Azur," arranged from a Beethoven *Adagio*, which met with an enthusiastic response. Excellent examples of sympathetic duet singing were found in two *lieder* by Cornelius, "Liebesprobe," in which the voices were perfectly blended, and "Der beste Liebesbrief," which was given with delightful uncton. The encore which followed proved the two singers to be equally happy in lighter vein.

Thoughtful program-making was evidenced in the contrasting moods of the first part. Mr. Cunningham scored emphatically with a group of songs in German, being particularly applauded for his delivery of the Rubinstein "Es blinkt der Thau" and "Zueignung" by Straus.

Three of the favorites from the song literature of France were introduced by Mme. Rider-Kelsey—"La Brise," by Pier-né; Duparc's lovely "Chanson Triste" and the sparkling "Chant Venetien" of Bem-berg, the varying light and shade of each song being artistically mirrored by the singer.

The current demand for more songs in English was met by these artists, who included several numbers by American composers. Frank La Forge was represented by two songs, the quaint "To a Messenger," presented in a taking manner by Mr. Cunningham, and "The Shepherd," which was one of the successes of the soprano's final group. Bruno Huhn's "Invictus" was sung with a fine virile power by the baritone.

Songs of two American women composers were highly appreciated by this au-

dience of women, "Memory" by Mary Willing Meagley and Lulu Jones Downing's sprightly "June," both of which Mme. Rider-Kelsey rendered with great delicacy. As an added number the soprano offered Dell' Acqua's "Chanson Provençale," the tripping lines of which she sang with fluent ease.

K. S. C.

### BLIND AND HALF-PARALYZED

#### Yet Arthur Walker, of St. Paul, Is a Highly Skilled Pianist

ST. PAUL, April 16.—In the appearance of Arthur Walker, the blind pianist, in a benefit concert at the Y. M. C. A. auditorium last night there was brought to the front one whose talent and persistence have enabled him to triumph gloriously over terrible misfortunes. A musical ear, almost uncanny in its perception of absolute pitch and melodic figure, an inherent sense of chord formations and relations, great love for the beauty of tone and a steadfast desire to live within its realm are the assets which, under the guidance of a patient and capable teacher, have yielded a balance over the limitations of blindness and a partial paralysis which has deprived Mr. Walker of the use of his right hand.

In a program made up of compositions for the left hand only this unusual player produced an excellent effect in difficult compositions by Bach, Rheinberger, Schytte, Zichy, Scriabine and Leschetizky. Intimately associated with Mr. Walker was his teacher, Franklyn Krieger, the success obtained by Mr. Walker being indisputably one with that of Mr. Krieger, who finds himself conspicuous in a community which has long looked upon him as one of its central musical figures. Assisting Mr. Walker were Mr. Lota McMillan Mundy, violinist; Alma Peterson, soprano; Joseph Granbeck, tenor, and Carl Larsen, baritone. Mr. Krieger played the accompaniments, and all the performers entered into the spirit of the hour, contributing their best to the success of the occasion.

F. L. C. B.

### Noted Quartet Sings with Bridgeport Musical Club

Under the auspices of the Wednesday Afternoon Musical Club of Bridgeport, Conn., an "artists' concert" was given on Wednesday afternoon of last week at the First Congregational Church, enlisting the services of Edith Chapman Gould, soprano; Corinne Welsh, contralto; John Barnes Wells, tenor, and Francis Rogers, baritone, assisted by Bruno Huhn, the New York composer, at the piano. The quartet sang Hadley's "O Lady Mine," while the individual artists sang songs by Handel, Cesti, MacCunn, Homer, Lalo, Foote, Ronald, Dvorak, Hildach and Jensen, all with success. A performance of Bruno Huhn's "The Divan," which has met with so much approval during the past two seasons, completed a most enjoyable program.

## GAMBLE CONCERT PARTY

Now booking April, May and June; and for 1912-13

CHARLES WILSON GAMBLE, Pilot, East End, Pittsburgh, Penna.

## Concert-Bureau Emil Gutmann

Central Office: BERLIN, W. 35 Carlsbad 33. Cable: Konzertgutmann. Branch Office: MUNICH Business Connections in all Countries

Representing all celebrated Artists and Societies Arrangements of Festivals, Concerts, Tours in all European Cities—Negotiations for engagements

DISTINGUISHED CONCERT MANAGEMENT

MARIE WHITE

LONGMAN

Recital and Oratorio

'Phone, Hyde Park 3945

1311 EAST 53d STREET, CHICAGO

CADMAN and HASSLER

COMPOSER

RECITAL (Indian Music)

CONTRALTO

Terms and Dates . . . . . 3522 17th Avenue, Denver



PEABODY CONSERVATORY OF MUSIC OF BALTIMORE

Mt. Vernon Place

HAROLD RANDOLPH, Director

ENDOWED, the Conservatory offers every advantage for musical culture

SUMMER SESSION

July 2d to Aug. 13th

Piano, Organ, Composition, Harmony, Singing, Solfege, Public School Courses, Etc. SINGLE STUDY, \$10 to \$30. CIRCULARS MAILED.

Arrangement for Classes Now Being Made. Practical Pianos and Organs Available.

## ARTHUR PHILIPS

## Schumann-Heink

Wolfsohn Bureau

1 W. 34th St., New York

Pacific Coast Tour February-March. In America until June. Dates Now Booking, Season 1912-13

STEINWAY PIANO USED

## Wilfried Klamroth

VOCAL STUDIOS AT

11½ West 37th Street NEW YORK

THE ART OF SINGING IN ALL ITS BRANCHES

AUGUSTA

## COTTLOW

In America, Season of 1911-12

Steinway Piano used

Exclusive Management:

FOSTER & DAVID, 500 Fifth Ave. NEW YORK CITY

JOHN BARNES

WELLS

TENOR—Concerts, Recitals, Oratorio

Exclusive Management: FOSTER & DAVID

500 Fifth Avenue, New York Tel. 2023 Bryant

## EDWARD STRONG

TENOR

Address 7 West 92d St., New York

Exclusive Management, FOSTER & DAVID 500 5th Ave., New York Tel. 2023 Bryant

MARY HISSEM

DeMOSS

SOPRANO

Address: 106 W. 90 Street

Tel. 3552 Riverside

Exclusive Mgt.

FOSTER & DAVID

500 Fifth Avenue, New York

Tel. 2023 Bryant

## ANNIE LOUISE DAVID

HARPIST

Concerts—Musicals Instruction

Exclusive Management: FOSTER & DAVID, 500 Fifth Ave., New York

Telephone 2023 Bryant

## RUTH HARRIS

SOPRANO

Exclusive Management, FOSTER & DAVID, 500 Fifth Ave., New York

Telephone 2023 Bryant

BARITONE—London Opera Co., London, Eng.

Available for Festivals, Concerts, and Recitals April 2 to October 15

FOSTER & DAVID, 500 Fifth Ave., New York, American Managers



## DUAL NEW YORK CHORAL CONCERT

Admirable Singing by MacDowell  
Chorus and Mendelssohn  
Glee Club

Whether it was due to the general atmosphere of gloom following the *Titanic* disaster or to the rainy weather, the audience at the final concert of the MacDowell Chorus in Carnegie Hall, New York, on Wednesday evening of last week was by far the smallest that has heard the organization this season. The applause which the really admirable work of the singers called forth was courteously warm, but, except in two or three cases, not exceptionally spontaneous. In view of the prevalent depression it seemed a pity that the concert could not have been given a week earlier or some time later. Musically it was of a highly interesting nature. The program was devoted for the greater part to a *capella* choruses and part songs. Three of the numbers on the program were sung by the Mendelssohn Glee Club, under Clarence Dickinson. The program follows:

Five Old English Madrigals—and a Round—a, "All Creatures Now Are Merry" (5 part), John Benet, 1598; b, "Down the Hill Corina Trips" (5 part), Thomas Bateson, 1600; c, "To Take the Air a Bonnie Lass Was Walking," John Farmer, 1600; d, "Now Is the Month of Maying" (5 part) and e, "Fire, Fire My Heart" (5 part), Thomas Morley, 1595; f, "Let's Have a Peal" (8 part—Round), Anon., 1600; Full Chorus, a *capella*; Choruses by Edward A. MacDowell—a, "The Crusaders," b, "Cradle Song," c, "War Song," Mendelssohn Glee Club; Barcarolle (8 part), E. A. MacDowell, Full Chorus and Piano Accompaniment; Der Feuer-Reiter, Choral Ballad, Hugo Wolf, Full Chorus; a, "Sur la Mer," Vincent d'Indy, Soprano Solo, Mrs. Eleanor Cochran; b, "Chant du Muletier" (Impressions d'Italie), Gustave Charpentier; Tenor Solo, Albert Quesnel; c, "La Chanson de Frère Jacques," Paladilhe; d, "Ronde Populaire" (on a theme of a French folk-song), Perilhou, Woman's Chorus; Epithalame, Bridal Chorus (from the opera "Gwendoline"), Chabrier, Full Chorus; Soloists: Idalia Ide, Mr. Quesnel, Mr. Delamothé-Christin.

With all due respect to the fine work of the MacDowell Chorus, under Kurt Schindler's guidance, it must be admitted that the heartiest applause of the evening was reserved for the Mendelssohn singers. It is a pity that these consummate artists do not more frequently display their skill in public. Their singing of the three MacDowell numbers was simply superb. It was amazing in finish, rousing in energy, beautiful in quality of tone and perfect in pitch. They built up climaxes stirringly and on the other hand revealed the perfection of their training in the way they sustained delicately woven and long-spun out pianissimos. Having studied and performed the MacDowell works under the direction of the composer himself (who

was at one time conductor of the glee club), their rendering of these must be regarded as authoritative. Certainly it left nothing to be desired. The works themselves should be heard oftener, even though they may not represent the utmost height and depth of MacDowell's genius.

The "Crusaders" is a virile and inspiring piece of writing, rugged as befits the character of its text, with here and there some tenderer episodes. Its harmonies and modulations are typically MacDowellish, which is to say novel and unconventional without ever being forced or strained for effect. Toward the close there is a most fascinatingly pulsating rhythmic effect in the pianissimo reiteration of the word "Onward," tossed about from one section of the chorus to another. The "Cradle Song" is of delicate and insinuating charm and the "War Song" is broad and at moments suggests the "Crusaders." It was so well sung as to be eagerly redemanded.

It cannot be said that the same composer's "Barcarolle" in eight parts, which was sung by Mr. Schindler's chorus, is as good. It is an early work and its prettiness savors of the conventional. More enjoyable were the six early English madrigals which opened the concert. The chorus distinguished itself by a most spirited and clean-cut performance of them. The two which pleased especially were "Now Is the Month of Maying" and the old round "Let's Have a Peal," the latter of pronounced humor and of charming musical effect as well, in its canonic convolutions.

Of the modern works most impressive was Vincent d'Indy's "O'er the Sea." It is a trifle too long, perhaps, but it has a breadth, a sweep of melodic outline and a richness of harmonic effect that make one long to hear it oftener. In view of the late sea tragedy the words of the song assumed a peculiar poignancy that made one thankful they were not sung in English. The piece was given in noble style, as was also Hugo Wolf's "Fire Rider," which is more dramatically effective as a chorus than as a mere song, in which guise it is best known. Charpentier's "Song of the Muletier" was also well worth hearing. Paladilhe's "Brother Jacques" proved much too long for what it contained. The MacDowell Chorus continues to maintain its high standards, the chief defect last week being a slight stridency of tone among the sopranos.

The piano accompaniments in such numbers as required them were finely played by Carl Deis. In the d'Indy song the soprano solo was well sung by Eleanor Cochran. H. F. P.

### Martha Clodius in Brooklyn Recital

Martha Clodius, the soprano, was the principal artist in a recital at Adelphi College in Brooklyn on April 11 and won much success in her singing of songs in four languages. Among her selections were the "Vissi d'arte," from "Tosca," and Charles Gilbert Spross's "Dutch Lullaby."

Mme. Clodius has only recently returned to New York from her concert tour with the Boston Sextet throughout the Middle West, where she was particularly well received.

### CONGENIAL RÔLES FOR OPERA LOVERS WHO'LL SOON WED



Lina Cavalieri and Lucien Muratore, in a Love Scene from Giordano's "Siberia"

Since the announcement of the forthcoming marriage of Lina Cavalieri, the famous soprano, and Lucien Muratore, the popular Paris tenor, who is under contract for next season with the Chicago Opera Company, plans of an American engagement for the diva and a joint concert tour by the two singers are reported. The accompanying photograph shows the two artists in a love scene from Giordano's "Siberia"—a scene which their friends hope they will enact permanently in private life. It is reported that Cavalieri has been engaged to appear at the New York Winter Garden in a part of an act from "Carmen," selections from "Manon" and other operas. She may also give condensed versions of Saint-Saëns's "Helena," and two short operas which Bruneau and Leroux are writing for her. Her music hall engagement will be supplemented by the concert tour, and it is said that Director Henry Russell, of the Boston Opera Company, is anxious to have her sing in that city.

Cavalieri denies having met J. Pierpont Morgan in Rome, and the consequent interview between them in which she said she would never sing in America again.

## MARY GARDEN STAR OF CHORAL CONCERT

Her Appearance and Works of  
Two Native Composers Mozart  
Club Features

Mary Garden, the famous operatic star, was the magnet to draw a huge audience to the final concert of the New York Mozart Society at the Hotel Astor on April 17. Miss Garden was applauded rapturously throughout the evening, and when, at the close of her last number, the prima donna was escorted to the box of Mrs. Noble McConnell, the society's president, the audience was so interested in watching this ceremony that Director Arthur Claassen had to interrupt the concert until the flurry of excitement was over.

Operatic selections and a group of French songs were the mediums chosen for this concert appearance of Miss Garden. Her familiar delivery of "Il est doux, il est bon," from "Hérodiade," was so favorably received that the Scotch-American singer gave "Comin' thro' the Rye" with an accent which was undiluted Scotch.

Two of the *chansons* introduced by Miss Garden were by composers whose operas are favorites in the soprano's repertoire, Massenet's "Chanson Printanière" and an "Ariette" of Debussy. As an encore Miss Garden sang a number from the American opera which she had made the financial success of the Chicago Opera Company's season, the "Cradle Song" from Victor Herbert's "Natoma." Her final selection was *Mimi's* Aria from the third act of "Bohème," after which the desire of the audience for an encore was frustrated by the formality described above.

An interesting feature of the concert was the appearance of two American composers on the platform to acknowledge the applause due to the success of their works as presented by the Mozart Choral under Mr. Claassen's direction. One of these was Wassily Leps, whose artistic setting of John Luther Long's "Yo Nennen" was the most praiseworthy choral selection of the evening. This was a Japanese drama of the cicada which brought the soul of a lost lover to comfort his bereaved sweetheart. Musically this number was delightful, both in the choral music and in the colorful orchestration and the Mozart Society received much praise for programming such a worth-while composition.

Charles Gilbert Spross, the society's accompanist, was warmly greeted after the women's chorus had scored with his "Come Down, Laughing Streamlet," which was sung for the first time by Alma Gluck at an earlier Mozart concert.

Among the other entertaining choral efforts were two Italian songs by Gretsch, "Tarantella" and "Carretta Siciliana," and a repetition of Max Spicker's arrangement of "The Beautiful Blue Danube." An orchestra which included several of the Philharmonic players appeared under Mr. Claassen's baton in various numbers, of which a favorite was the *Andante Cantabile* from the Tchaikowsky String Quartet, op. 11.

Maria Barrientos, the Spanish coloratura soprano, who has emerged from retirement, is now making a concert tour in Southern Europe.

**E. M. MOLLENHAUER**  
Mr. MOLLENHAUER has resumed COACHING in ORATORIO and OPERA at his Residence, 189 Huntington Ave., Boston. Tel Back Bay 722. In New York City, May 15-June 30, 1912

**GEORGE HARRIS, JR. TENOR**  
CONCERT DIRECTION M. H. HANSON, 437 FIFTH AVENUE, NEW YORK  
RECITAL CONCERT ORATORIO

**The ADAMOWSKI SZUMOWSKA**  
TRIO Mrs. T. Adamowski Mr. J. Adamowski  
Exclusive Management, PITT F. PARKER, 101 Tremont St., Boston, Mass. Phone, Main 4087-W.

**RAYMOND HAVENS**  
Head of the Piano Department, Albion College  
DATES NOW BOOKING, 1911-1912 Concert Direction, HARLAN J. COZINE  
Mason & Hamlin Piano Albion, Mich.

**E. D. H. THOMPSON PIANIST**  
Management: LOUIS H. MUDGETT  
Symphony Hall Boston  
Mason & Hamlin Piano Used

Mme. Sembrich 1907 Kneisel Quartet five seasons  
**MME. AVIS BLIVEN-CHARBONNEL** 10 Washington Hall Trinity Court Boston, Mass. Baldwin Piano used  
PIANISTE

**MR. & MRS. ARTHUR J. HUBBARD VOCAL INSTRUCTION**  
248 Huntington Avenue BOSTON, MASS.

**The American String Quartette**  
Exclusive Management, WALTER R. ANDERSON, 5 West 38th St., New York

**MARIE-THÉRÈSE BRAZEAU**  
PIANISTE Symphony Chambers BOSTON, MASS.

**CUSHING CHILD** Contralto, Soloist, Teaching  
Lang Studios 6 Newbury Street Boston, Mass.

**GRACE WETHERN** PIANIST-TEACHING  
Studio, Steiner Hall, Boston  
Home address, 32 Crawford Street, Roxbury.

**Miss Anna MILLER WOOD** Mezzo-Contralto, Soloist and Teacher  
Soloist: Boston Symphony Orchestra Theodore Thomas Orchestra Kneisel Quartet, etc.  
Studio: Pierce Bldg., Copley Sq., BOSTON

**HELEN ALLEN HUNT** Contralto Soloist and Teacher  
Studio, 509 Pierce Bldg., Boston, Mass.



## Activities in New York Schools and Studios

### Granberry Pupils in Two Programs

Pupils of the Granberry Piano School appeared in two interesting recitals, one on April 13 in the Carnegie Chamber Music Hall, New York, and the other in Brooklyn on April 20. A number of the advanced students took part in the programs along with some of those in the preliminary grades, and Valeda Frank, of the graduating class, appeared in both concerts. The most attractive feature of each program was the exposition of transposing in any major or minor key according to the Faelten System of Fundamental Piano Instruction as it is practised under the direction of George Folsom Granberry. The programs of the two concerts were as follows:

New York Program—Ensemble with Violin: Ruth Baldwin Bliss, Adele Sloane Hammond, Emily Hammond, Monica Jowett, Louise Morris, Mary Danforth Strange; Sonata, C Major, Weber, Alice Ives Jones, violinist; Miss Spooner, Prelude, B Minor, Chopin, Mazurka, G Minor, Saint Saëns; Celestine Goddard, Sylvia Goddard, Minuet, F Major, Bach, March, Reinecke, and Ensemble, "Freude, schöner Götterfunken," D Major, Beethoven; Marion Barlow, An Old Love Tale and At the Fair, for violin and piano, Gena Branscombe; Transposition Ensemble, Katharine Baldwin Bliss, Sybil Baldwin Bliss, Alice Hammond, Weston Kimball, Frances Peters, Leyden White; March, C Major, Faelten, German Folk Song, Loewe; Miss Blauth, The Trout, D Flat Major, Schubert-Heller; Miss Feltus, Liebestraume, No. 3, A Flat Major, Liszt, Andante, from the "Surprise" Symphony, Haydn-Saint Saëns; Valeda Frank, Concerto, G Minor, Mendelssohn (second and last movements); orchestral parts on a second piano, Dr. Elsenheimer. Brooklyn Program—Beatrice Ivie, Isobel Pirie, John Pirie; Allegretto, Lange, Air de Ballet, Depret, March of Fingall's Men, Reinhold, and Ensemble, Hungarian Dance, Enke; Elizabeth Niven Hand, Der Kleine Trompeter, Fuchs, Columbine, Mrs. H. H. A. Beach; Beatrice Batterman, Kathleen Nichols, Pastorale, Burgmüller, The Doll's Dance, Oesten, and Ensemble, The Postillion, Kleinmichel; Priscilla Coles Hand, Sonata, D Major, Clementi; Elisabeth Wells, Sonata for Piano and Violin, G Major, Dvorak, Alice Ives Jones, violinist; Eleanor Evans, Florence Ivie, Dorothy Hand, Norris Barnard, Mazurka, von Wilm. Bourrée, Bach, Novelette, MacDowell, Minuetto, Beethoven, Prelude, Chopin, and Ensemble with violin, Spanish Dance, Moszkowski; Valeda Frank, Nachstücke, Schumann; Gondoliera, Liszt.

### Miss Owens's Recital at Yon Studios

Olive Carey Owens, one of the pupils of Constantino Yon, gave a song recital on Sunday afternoon, April 21, at Mr. Yon's studio. The program follows:

"The Myrtle," MacDowell; "Villanelle," Dell Acqua; Air of *Micaela*, from "Carmen," Bizet; "The Blue Bell," MacDowell; "Pastorale," Carey; Balladella, from "I Pagliacci," Leoncavallo; "Little Fish Song," Arensky; Romance, Debussy; Suicidio, from "La Gioconda," Ponchielli; El Bandolin, "Spanish Serenade," Burgmeier; The Pine, "A Slight Mistake," Woodman; Ritorna Vincitor, from "Aida," Verdi.

Miss Owens displayed a well-trained soprano voice of agreeable quality and made an especially favorable impression in the charming Romance of Debussy, which she was compelled to repeat. Her enunciation was excellent and her interpretation was musically and artistically.

After the recital there was an informal reception. Among those present were: Hon. William J. Carr, Justice of the Supreme Court, and Mrs. Carr; Hon. Luke D. Stapleton, Justice of the Supreme Court, and Mrs. Stapleton; Mr. and Mrs. John J. Pulley, Mr. and Mrs. Edward J. McGuire, Mr. and Mrs. Franklin M. Tomein, Mlle. Sequard, Mr. and Mrs. Charles Egan, Mrs. Henry Miller and Agnes Miller, Mrs. George Broadhurst and Miss Broadhurst.

### German Conservatory Concert

The Junior Class Concert of the New York German Conservatory of Music attracted a large audience to the auditorium of the New York College of Music on April 19. Twelve of the students of this institution appeared in a program of instrumental numbers which demanded the most careful training, and the performances were in many cases indicative of real talent. The program was as follows:

Duet, for Piano, Military March, Schubert; Helen Staats and Henrietta Bohmfalk; "Titania," for Piano, Wely, Balbina Herrman; Impromptu in E Flat Major, for Piano, Schubert, Martha Mahlenbroch; Passepied, for Violin, Moffat, Blanche Krainin; Romance, op. 5, for Piano, Tschalkowsky, Rose Steinberg; "La Zingara," for Piano, Bohm, Hannah Finkelstein; Tarantelle, for Cello, Popper, Emil Borsody; Bolero, for Piano, Lack, Eleanor Lanning; Serenade, op. 15, No. 1, for Piano, Moszkowski, Sarah Feldmesser; Fantasia, "Lyrique," for Violin, De Beriot, B. Zimble; "March of the Dwarfs," for Piano, Grieg, Consuelo Furst.

### Recital by Paul Jelenek's Pupils

Youthful gayety pervaded Rumford Hall, New York, last Sunday afternoon, when the pupils of Paul Jelenek appeared in a concert with the assistance of Minna Wessel, soprano; Rudolph Luks, violinist, and Marta Klein, accompanist. Miss Wessel sang "Ah fors è lui" from "Traviata"; Henschel's "Spring" and "Niemand hat's Gesehn" by Loewe. The first movement

of Mozart's D Major Concerto was played by Mr. Luks, as well as several short numbers. Among the selections presented by the students was Dvorak's Slavonic Dance, No. 1, for eight hands.

### Recital by Ollimae Enlow, Violinist

Ollimae Enlow, violinist, was presented in recital at the New York Institute of Music on April 20, assisted by Bertha Bovey, soprano. Miss Enlow won appreciation in her performance of Rust's Prelude and Fugue; Lalo's Symphonie Espagnole, and selections from the works of Saint-

Saëns, Randegger, Cui, Zarzky, Sammartini and Sarasate. Miss Bovey was heard to advantage in an air from "Lakmé," Cadman's "From the Land of the Sky-blue Water" and Dr. Arne's "The Lass With the Delicate Air."

### Lecture-Recital at Prochazka Studio

A historical lecture-recital on "The Evolution of the Sonata" will be delivered in the Prochazka Studio, Nyack, on the evening of March 27, with Helen Perry, reader. The eras from Haydn to Brahms will be covered.

## THE "TITANIC'S" MUSICIANS: HEROES ALL

Something About the Men Who Played "Nearer My God to Thee" as the Ship Went Down—Masters of Their Instruments and One of Them a Concert Artist—Music a Bigger Weapon for Stopping Disorder than Anything Else on Earth Was Bandmaster Hartley's Theory, and He and His Men Acted on It to the End

THE eight musicians who went down in the *Titanic* and who were playing "Nearer My God to Thee" when all the boats had gone, were under the leadership of Bandmaster Wallace Hartley, of Dewsbury, Eng., who was transferred from the *Mauretania* to take up his duties on the biggest steamer of the White Star Line, and who, incidentally, was soon to have married a young Englishwoman. Under Hartley's direction were John Hume, violinist; Herbert Taylor, pianist; Fred Clark, bass viol; George Woodward, 'cellist, and Messrs. Brailey, Krins and Breicoux, who played when the others were off duty.

On the *Celtic*, which docked in New York last Saturday, were John S. Carr and Louis Cross, 'cellist and bass viol of the orchestra on that steamship. When they got shore leave they told a representative of the *New York Sun* something about the men on the *Titanic*, with whom they had made many voyages. They also were acquainted with the conditions under which the men lived on the *Titanic*, and gave a graphic idea of the manner in which they must have responded when the call of duty came.

"Some were already in bed and some were probably smoking when the ship hit the iceberg," said John S. Carr. "The *Titanic* had a special lounging and smoking room, with the sleeping rooms opening off it. It was so late that they all must have been there when the first shock came. Bandmaster Hartley was a man with the highest sort of a sense of duty. I don't suppose he waited to be sent for, but after finding how dangerous the situation was he probably called his men together and began playing. I know that he often said that music was a bigger weapon for stopping disorder than anything on earth. He knew the value of the weapon he had and I think he proved his point."

### Hume the Violinist

"The thing that hits me hardest," said Louis Cross, "is the loss of Happy Jock Hume, who was one of the violinists. Hume was the life of every ship he ever played on and was beloved by every one from cabin boys to captains on the White Star Line. He was a young Scotchman, not over twenty-one, and came of a musical family. His father and his grandfather before him had been violinists and makers of musical instruments. The name is well known in Scotland because of it. His real first name was John, but the Scotch nickname stuck to him and it was as Jock Hume that he was known to every one on the White Star Line, even when he sailed as bandmaster.

"Over in Dumfries, Scotland, I happen to know there's a sweet young girl hoping against hope. Jock was to have been married the next time that he made the trip across the ocean. He was a young man of exceptional musical ability. If he had lived I believe he would not long have remained a member of a ship's orchestra. He studied a great deal, although he could pick up without trouble difficult compositions which would have taken others long to learn.

"The odd part of it is that Jock Hume's mother had a premonition that something would happen to him on this trip. He was on the sister ship *Olympic* a few months ago when on her maiden voyage she collided with the warship *Hawk*. There was a rent torn in the side of the *Olympic* at that time and she had to be towed back to Belfast.

"Young Hume went back to his home in Dumfries to spend the time until she should be repaired, and when his mother

heard of the accident she begged him not to go back to life on the sea. He told numbers of people in Liverpool about it. Mrs. Hume had a dream of some sort and said she was sure no good would come of it if he went back. Jock had his eye on going in for concert music sooner or later, but he laughed at his mother's fears and took the chance to go on the *Titanic*. He was known on many ships and had friends in New York. Last Winter he got to know Americans who were wintering at the Constant Springs Hotel in Kingston, Jamaica. He had been bandmaster on the *Carmania* of the Cunard line and had played with the orchestras of the *Majestic*, the *California* of the Anchor line and the *Megantic* of the White Star Company, which plies between Liverpool and Montreal.

"Hume was a light-hearted, fine-tempered young fellow with curly blond hair, a light complexion and a pleasant smile. He is mourned by every man who knew him.

"Another thing of which we are all talking is that Fred Clark, the bass viol of the *Titanic*, should have gone down on his first trip across the Atlantic. Clark was well known in concert in Scotland and had never shipped before. The White Star people were particularly anxious to have good music on the first trip of the *Titanic* and offered him good pay to make just one trip. As the Winter concert season had closed he finally accepted. He was thirty-four years of age and was not married, but had a widowed mother. He was a well set up man of a little over medium height, with black hair, dark complexion and a high forehead. Clark was jolly company and of optimistic temperament. Just before he sailed a number of people were joking with him about his finally going to sea and he said:

"Well, you know it would be just my luck to go down with the ship. I've kept away from it so long it might finish me on this trip." Then he laughed cheerily and all his friends joined in. They all considered the *Titanic* as safe as a hotel.

### A Finished Pianist

"Herbert Taylor, the pianist, was considered a master of his instrument. He was a man of an intellectual turn of mind, with a thin, studious face. He was married and his home was in London. About Woodward, the 'cellist, I can tell you but little. His home was in Leeds. The other three men—Brailey, Krins and Breicoux—made up the trio which played in the second cabin and in the restaurant. They had been playing together for some time but neither Carr nor myself shipped with them on any voyage.

"It's a mistake from the technical point of view to call a steamer's orchestra a band," said Carr. "The term is a survival of the days when they really had a brass band on board. On all the big steamships now the music is given by men who are thorough masters of their instruments. The *Titanic* orchestra was considered one of the finest which was ever boasted when the ship put out from the other side—and I think the way the men finished up showed that they had about as good stuff inside as any who went down in the Atlantic."

Count Géza Zichy's opera, "Rodosto," constituting the end of a "Rakoczy" Trilogy, has a successful première in Budapest.



MARIE  
**CASLOVA**  
In America 1913  
MARC LAGEN  
500 Fifth Avenue New York

## REGINA VICARINO

### Prima Donna Soprano

Following the most successful operatic engagement in the annals of the City of Mexico, Miss Vicarino is now winning new laurels as Prima Donna at the Payret, Havana.

"Miss Vicarino was greeted with salvos of applause as a just reward for her artistic work. She was a most charming Mimi, and she and Signor Constantino were repeatedly recalled before the curtain."—*El Triunfo*.

"We have had Patti, Neillson and Storchio in Traviata, and now we have one as great as any—Regina Vicarino."—*El Diario*.

Returning to United States May 1  
DIXIE HINES, Personal Representative  
1402 BROADWAY NEW YORK

## JOURDAN HERBST

Edwin Jourdan Herbst—Organ and Piano. (Late organist of the American Church of Munich.) Students wishing to specialize on the organ, will receive instruction in the Catholic and Protestant Liturgy.

Care MASON & HAMLIN CO.,  
313 Fifth Ave., New York.  
Phone 1730 Madison Sq.

## ARTHUR L. LAWRASON

Voice Production and  
Technic  
Enunciation

322 West 57th Street, New York

'Phone, 8945 Columbus

## FREDERIC WARREN

Formerly of Chicago Auditorium Conservatory  
For Four Years Pupil of JEAN DE RESZKE in Paris

VOICE PRODUCTION  
Write for appointment

BERLIN W. NUERNBERGERSTR. 25

## N. VALENTINE PEAVEY

Concert Pianist, Teacher and Coach

NEW YORK 56 EAST 34th STREET 'Phone 8743 Mad. Sq. BROOKLYN 99 EUCLID AVENUE 'Phone 599 E. N. Y.

## HERMAN DEVRIES

Late Primo Basso Cantante with Metropolitan Grand Opera Company, New York  
Covent Garden, London; Grand and Opera Comique, Paris  
Vocal Teacher, Opera and Oratorio Mrs. Herman Devries, Assistant, 518 Fine Arts Bldg., Chicago



## RECOLLECTIONS OF MENDELSSOHN AS A BOY

PERHAPS no musician has had so fascinating a childhood as that which fell to the lot of Mendelssohn. Stories of his life in Hamburg read more like fairy tales than facts, yet, nevertheless, all writers are agreed as to the facts, and there can be little doubt that Mendelssohn's childhood was ideal. Sir Julius Benedict has preserved his own boyish recollections of his first meeting with Mendelssohn. This took place in Berlin, at a time when Benedict and Weber were walking along the street. When Mendelssohn saw them he ran towards them, giving them a most hearty and friendly greeting.

"I shall never forget the impression of that day on beholding that beautiful youth," says Benedict, "with his auburn hair clustering in ringlets round his shoulders, the look of his brilliant, clear eyes and the smile of innocence and candor on his lips."

Weber left the two boys together, and they made their way to Mendelssohn's home, where he was introduced to the mother of Felix as "a pupil of Weber's who knows a great deal of his music to the new opera." Benedict was forced to play until his memory of the score of "Freischütz" was exhausted, and Mendelssohn played from memory whatever Bach fugues or Cramer exercises Benedict

could suggest. Benedict concludes his account in the following way:

"At last we parted—not without a promise to meet again. On my very next visit, I found him seated on a footstool, before a small table, writing, with great earnestness, some music. On my asking what he was about, he replied gravely, 'I am finishing my new Quartet for piano and stringed instruments.'"

"I could not resist my own boyish curiosity to examine his composition, and, looking over his shoulder, saw as beautiful a score as if it had been written by the most skilful copyist. It was his first Quartet in C Minor, published afterwards as Op. 1. But whilst I was lost in admiration and astonishment at beholding the work of a master, written by the hand of a boy, all at once he sprang up from his seat, and in his playful manner, ran to the pianoforte, performing note for note all the music from 'Freischütz,' which, three or four days previously, he had heard me play, and asking, 'How do you like this chorus?' 'What do you think of this air?' 'Do you not admire this overture?' and so on. Then, forgetting quartets and Weber, down he went into the garden, he clearing high hedges with a leap, running, singing or climbing up the trees like a squirrel—the very image of health and happiness."—*The Etude*.

## A MODERN PROGRAM FOR SECOND MANNES RECITAL

New Sonata for Violin and Piano by Daniel Gregory Mason One of the Interesting Features

A modern program was offered at the second of the sonata recitals for the Spring season by David Mannes, violinist, and his gifted wife, Clara Mannes. The compositions heard were Ermanno Wolf-Ferrari's "Recitativo-Adagio" from his second sonata; Max Reger's "Suite in Olden Style," which they gave its American premiere at one of their regular concerts this Winter, and a new American Sonata in G Minor, op. 5, by Daniel Gregory Mason, of the music department of Columbia University, New York.

Mr. and Mrs. Mannes have to their credit the advancing of an American sonata by Joseph Henius, which they performed last Winter with immediate success. It is without doubt one of the best of the short list of American sonatas for violin and piano, the others of which are the works of Henry Holden Huss, Edmund Severn, Howard Brockway and Mrs. H. H. A.

Beach. Mr. Mason's work is obviously the product of much midnight oil burned in seeking rhythmic contrivances, harmonic convolutions and the like; it is well made and contains melodic material, some of which is distinctly pleasing, notably the opening theme of the first movement and the main subject of the *Andante tranquillo*, given out first in the piano. Theoretically speaking, the composer has welded his material together with skill and excellent musicianship, but it requires much more than this to create. The last movement has again been an obstacle, as it has for many noted composers, and much that is trivial is to be found therein; what the entire work really lacks is originality and spontaneity of expression. A number of references to Brahms, Chopin and Wagner are also suggested. Mr. and Mrs. Mannes played it with real enthusiasm and there was applause after each movement; at the close of the work Mr. Mannes stepped down from the platform and shared the applause with Mr. Mason, who was in the audience.

The Wolf-Ferrari movement was well worth repeating and in this the two artists showed their fine ensemble qualities. As the work was dwelt upon in these columns when first heard here, it is unnecessary to state any more than that it is exceedingly beautiful music, convincingly written, music in which the heart of Italy, which revels in the brightness of sun and light, sings itself into the favor of the hearer. Great enthusiasm was shown at the completion of the movement and the performers were recalled a number of times. The Reger suite was well done and proved once more to be one of the most ingratiating things the German composer has written. It has

what so few of his compositions possess—clarity and lucidity of style—and these qualities are always welcome, be they found in chamber, symphonic or operatic music.  
A. W. K.

## HONOR "TITANIC" MUSICANS

Mr. and Mrs. Mannes Play Brahms Sonata Movements in Their Memory

The last of the three violin and piano recitals by Mr. and Mrs. David Mannes was given in Rumford Hall on Friday afternoon of last week. The program comprised Beethoven's Sonata in F, Schumann's "Abendlied," a Mozart Minuet, Sibelius's "Mélisande" and a Dvorak Sonata in F. In addition to these Mr. Mannes announced that he would play the second and third movements of Brahms's G Major Sonata in memory of the musicians lost in the *Titanic* disaster.

Both artists were in splendid form and their playing was distinguished by all those qualities which have long made their joint recitals a pleasure. It was a pleasure to hear the delightful Beethoven Sonata played with such finish and classic purity. Mr. Mannes did the Schumann number with much tenderness of feeling, while the Sibelius work, short though it is, proved one of the most interesting matters of the afternoon. All of these pieces were very enthusiastically applauded. The Brahms movements were played with much depth of sentiment, particularly the first of the two, which is a conception of the highest beauty.

Alice Kraft-Barron to Sing with Aborn Company

Alice Kraft-Barron, the American soprano, who for the last two years has sung leading rôles in the opera houses of Italy and Austria, where she met with much success, has been engaged by the Aborn Opera Company for its Spring tour. She will sing the coloratura rôles in "Faust," "Rigoletto," "Lucia," "Mignon" and numerous others. The *Gazetta di Parma*, an Italian paper, in which it is most difficult for an American artist to get favorable mention, spoke of her as "an artist effective in the highest degree."



Alice Kraft-Barron

## Bonci Delights San Francisco Audience

SAN FRANCISCO, April 15.—San Francisco music lovers attending the Alessandro Bonci concert on Sunday afternoon left the Cort Theater with a deep sense of gratification that such glorious vocal art could be observed on one of the season's best programs. The gems which the tenor offered from the ancient Italian, modern French, American and Italian composers, were sung with rare beauty of tone, refined style and impeccable taste. Bonci delighted his audience throughout and there was prolonged and insistent applause. Roberto Francini gave satisfactory support at the piano, besides playing two solos.  
R. S.

Helen Noldi, the American soprano, sang recently at an Albert Hall concert in London, which is now her headquarters.

## BONCI LOS ANGELES ORCHESTRA SOLOIST

Noted Tenor Overwhelmed With Applause—Good Program By Hamilton Players

LOS ANGELES, April 13.—If Alessandro Bonci ever sang to a finer audience than he did at the last symphony concert of the season at the Auditorium yesterday afternoon it must have been in a city as large as New York. Every seat was filled.

The orchestra offered three numbers, Meyerbeer's "Torchlight" Dance, Brahms's Third Symphony and Glazounow's "Carnaval" Overture—certainly a contrast of schools. From the standpoint of life and tone color, the final number was the most interesting, the Brahms Symphony being lugubrious and the Meyerbeer number innocuously noisy.

The orchestra, under Harley Hamilton, was more successful in the first and last number than in the earlier movements of the symphony. The Glazounow number will bear an early repetition.

Mr. Bonci sang the pretty song from "Martha" splendidly, but it was in the delightful "Cielo e mar," from "Gioconda," that he made his triumph. Such vocal delivery of that exquisite number has not been heard here, since it was first given in Los Angeles by Constantino in Henry Russell's San Carlo Opera Company. Bonci followed this with—of course—"La donna è mobile," and he was compelled to repeat it.

No greater tumult of applause ever was awarded a singer at a local symphony concert. This program closed the most successful season of the local orchestra—its fifteenth year under Mr. Hamilton's baton and Mr. Behymer's business management.

A good concert was given by the Orpheus Club Thursday night at the Auditorium. The fifty members of the club worked well together and obtained excellent effects. Singing without the music makes a gain in the spontaneity of the club's work. It is no light task for the average amateur to memorize parts in eight or nine choruses.

Most successful of the choruses were Chaffin's "Shores of Sighing," Fauré's "Son of the Prophet," Nevin's "Toreador" and Bliss's "Plainsman's Song." Abt's "Laughing Song" was so contagious in its vocal humor that a repetition was demanded and given. The same occurred in the last number, the "Plainsman's Song." With more attention to individual tone quality, still better results may be attained by his club under Mr. Dupuy's capable direction.

Mrs. L. J. Selby was heard to good advantage as soloist, singing half a dozen songs, merry and sad, with the latter predominating. Two encores were demanded after the final group. Incidental solos were given by Messrs. Russell and D'Ooge.  
W. F. G.

Amandus Zoeller, second violinist of the Zoellner Quartet and pupil of Van Hecke, A. Zimmer and Caesar Thomson, has been engaged to appear at the ball room of the Hotel Astor, New York, Friday evening, May 3. Mr. Zoeller will be assisted by his brother Joseph at the piano.

## THEODORA Sturkow-Ryder PIANIST

4715 Lake Ave., (Phone Drexel, 3300) Chicago

## MME. MARCELLA SEMBRICH

Transcontinental Tour of America, 1912-1913  
Management, Wolfsohn Bureau, 1 West 34th St., New York  
The Baldwin Piano Used

## WILLIAM POMEROY FROST TENOR

Telephone, 4817 Columbus

251 West End Ave., New York

## Goetze-Kellner Soprano

Soprano

Soloist VOLPE ORCHESTRA

Carnegie Hall New York, March 26

Management, HAENSEL & JONES, 1 East 42d St., New York

"The perfection of Quartet Playing."—*London Daily Mail*.

The World's Greatest Chamber Music Organization, the

## FLONZALEY QUARTET

In America, beginning November 13, 1911  
Management, LOUDON CHARLTON. 868 Carnegie Hall, New York



## The American Institute of Applied Music

(The Metropolitan College of Music)

JOHN B. CALVERT, D. D., President 212 W. 59th St., New York City  
Special Summer Session, June 24th to August 2d  
Unusual advantages for teachers

27th SEASON BEGINS OCTOBER 1st, 1912

Send for Circulars and Catalogue

KATE S. CHITTENDEN, Dean



JAMES STANLEY (Basso)

Joint Recitals, Concerts, Musicals, Ensembles

'Phone, 3730 Audubon  
Studio Residence, 3915 Broadway



ELEANOR STANLEY (Pianist)

NEW YORK

LILLIAN

## SNELLING

## CONTRALTO

With the Metropolitan Opera Company  
The Chelsea, 222 W. 23d St.  
Phone, 2700 Chelsea, New York, N. Y.

EARLE

## LA ROSS

EMINENT AMERICAN PIANIST

Steinway Piano Used

Management:

J. E. FRANCKE, Browning Building, 1269 Broadway, New York



**Madame LITSNER**

having made a specialty of correcting defective voices whether in the medium or high tones, has returned from Paris, where she met with marked success with her method of voice placing. She has resumed instruction at her **Studio, 54 West 39th Street**, and will be pleased to give her advice to anyone who would like to consult her on the subject of voice placing. Apply by letter.

# Mrs. Kendall Banning

## Mezzo Contralto

Address:  
600 Madison Avenue, New York  
Tel. Plaza 2649

**WALTER L. BOGERT**

BARITONE  
TEACHER OF SINGING

Lectures and Recitals  
130 Claremont Ave., New York Tel. 291 Morningside



# MARTHA GISSEL

## SOPRANO

Concerts—Oratorio—Recitals  
Telephone 426 W. W. masb. 228 Keap St. Brooklyn



Assistant to Mr. Oscar Saenger  
**TEACHER OF SINGING**  
Interpretation, Operatic Coaching  
Address, 124 E. 92d Street New York  
Telephone, 4881 Lenox.

**GAREISSEN**

New York City

Studio Hall. 50 East 34th Street

**FRANCIS ROGERS**

BARITONE—Recital, Oratorio, Concert  
Management:

LOUDON CHARLTON Carnegie Hall  
Also a few serious pupils at his residence studio,  
563 Park Ave., N. E. Corner of 62d Street

# ALFRED C. ROBYN

## OPERA COMPOSER

Singing in all Branches  
Residence, 450 Riverside Drive, New York. Tel. 4208 Morningside  
Organist Tompkins Ave. Congregational Church

# S. William Brady

## Teacher of Singing

Studio: 28 West 33d St., New York

**MARION MAY**

Contralto

Sole Direction  
MARC LAGEN, 500 Fifth Avenue, New York City

**VIRGINIA ROOT**

SOPRANO

Soloist with Sousa's Band  
International Tour, 1910-1911

# DUDLEY BUCK

## TEACHER OF SINGING

Summer Course at Special Rates, June 1st to August 10th

**JANPOLSKI**

RUSSIAN BARITONE

Private Address:  
805 West 124th Street New York  
Direction: HAENSEL & JONES

**ROY WILLIAMS STEELE**

TENOR—Concert, Oratorio and Recital  
Teaches Studio Hall  
50 East 34th Street New York City

**NEW MUSIC—VOCAL AND INSTRUMENTAL**

THE cause of American music has found a true exponent in Edmund Severn, the New York composer, whose many works have attracted attention in recent years. Mr. Severn has long been opposed to the making of propaganda by American composers, who have employed in their compositions traditional themes of Indian and negro origin. He believes this practice distinctly un-American and has himself not engaged in it.

His latest work in the larger forms is a Suite "From Old New England" for violin and piano, in which he may well claim to have done something that is typically American. He has taken as a basis for the suite tunes of Yankee origin which he heard when he was a boy in his native city of Springfield, Mass.; though not generally known, the inhabitants of this section of the country sang their old songs for years with as much of the folk-spirit as has any nation. These songs were not written down, but were handed in true folk-song manner from generation to generation and in employing them Mr. Severn has shown what rare beauty some of them possessed.

The suite is in four movements, the first of which is a "Pastoral Romance," a broad flowing *Andante con Moto* in A Major, 9/8 time, with a *Piu animato* section, in A minor, built on dramatic lines. The second movement is a "Rustic Scherzo" in A Minor, 2/4 time, in which Mr. Severn has used two different tunes which were curiously enough sung to the same words, "On Springfield Mountain There Did Dwell." A "Lament" forms the third movement and in transforming the original melody into a sombre *Adagio Lamentoso*, he has used as his fundamental material an old march which was very popular some fifty years ago and which he remembers as a boy having often heard one of the old family servants ask his father, who was a violinist, to play for her. For his final movement Mr. Severn has written a "Kitchen Dance," a printed note on which tells that it is known as a "Kitchen Tunk" in the rural districts of New Hampshire and Vermont, where music of similar nature apparently is heard at jollifications in farmhouse kitchens "with a fiddler on a barrel and pumpkin pies, popcorn, cider and apples as accessories," as the composer states. This is a brilliant movement and closes the suite most satisfactorily.

Mr. Severn shows himself not only a well-schooled musician of the first rank in this suite but establishes himself in no uncertain way as one of the most gifted of contemporary writers. Being himself a violinist of ability he has written a part for the solo instrument which is extremely effective and which, in spite of the technical demands made upon the player, is conceived throughout in true violinistic vein. The work is dedicated to Maximilian Pilzer, the New York violinist, who gave it its first public hearing at his Carnegie Hall recital on Thursday evening of the present week.

"FROM OLD NEW ENGLAND." Suite for Violin and Piano. By Edmund Severn. Published by Carl Fischer, New York. Price, \$1.25, net.

CHRISTIAAN KRIENS, the Dutch-American composer, has recently brought out his Second Sonata for Violin and Piano, through the house of A. Z. Mathot, Paris. The work is by far the most ambitious Mr. Kriens has yet done for his instrument and is without doubt one of the most interesting works published in some time. It is in three movements, each of which is briefly discussed as follows:

I. Allegro Cantabile: A calm opening in D major, 9/8 time, ushers in the first theme over waving eighth notes, followed by an Allegro con fuoco in F sharp minor, in 3/4 time; a new theme enters in A major, common time, after which varying tempi of a few measures each in length are heard, followed by the return of the principal theme in 9/8 time. The development is masterly and every bit of the thematic material is utilized with unusual skill. The ending is brilliant.

II. Reverie du Soir. Molto Tranquillo. This slow movement is cast in B flat major, 3/4 time, and the principal subject, a melody of rare tenderness, is first given out in the violin, on the G string, the accompaniment consisting of syncopated quarter-notes; on the repetition of the theme, the accompaniment changes to an arpeggiated figure, after which the piano

takes up the melody, continuing it at considerable length till D flat major is reached. Here a *Piu Mosso* section, set in free canonic form, is given out, with a harmonic scheme that is rich and colorful. The main theme returns and a splendid coda closes the movement.

III. Finale. Largo-Allegro Molto: A unison passage in D Major, Largo, common time, makes a highly satisfactory introduction. The Allegro is quickly announced, a movement, march-like in character, harmonized with much piquancy. The second theme is pictured in a lyrical episode in A major, 3/4, the composer then summing up his material with completeness and with interesting method of procedure. A Presto of fourteen measures serves as an effective closing section.

Viewed from the standpoint of the day Mr. Kriens's work is an exceptional one in many ways. It has melodic interest and a harmonic scheme that is modern in style but still appealing. Mr. Kriens has before given evidence of his excellent musicianship, but this work will go far to convince the musical world that he is a composer whose work must be reckoned with.

†SECOND SONATA. FOR VIOLIN AND PIANO. By Christiaan Kriens. Published by A. Z. Mathot, Paris. Price, 8 Fr.

BLAIR FAIRCHILD, the gifted American composer, has recently issued through the H. W. Gray Co. a cycle of nine songs entitled "A Baghdad Lover," to poems by Charles Hanson Towne. Mr. Fairchild has established himself as a composer of decided originality and has written in all forms with a measure of success. In these songs he has shown his leaning toward a modern idiom and gives evidence of his having mastered his style of expression before having begun to write in it.

Most individual of the nine songs are "The Praises of Her Beauty," "So Much I Love," suavely melodic, "The Myrtles of Damascus" and a lovely "Serenade" in six-four rhythm with a captivating accompaniment. All are written with happy effect and should be examined by concert singers, as they will make excellent material for recital programs. The cycle is dedicated to Charles W. Clark, the noted American baritone, who has sung some of Mr. Fairchild's songs on his American tours.

†"A BAGHDAD LOVER." Cycle of Nine Songs for a Medium Voice. By Blair Fairchild, op. 25. Published by The H. W. Gray Co., New York. Price, \$1.50.

AN interesting set of songs by one of our most talented American women composers, Mary Turner Salter, is called "From Old Japan," being six songs to verses by Alfred H. Hyatt. In this cycle Mrs. Salter has treated her subject with considerable feeling for exotic coloring and has avoided conventional means for obtaining Oriental effects.

The finest of the six songs is the fourth, "By the Lotus Lake," a slow movement of rare and lovely beauty; the song preceding this, "Little Miss Butterfly," is likewise happy and though musically not as interesting as the other song mentioned will doubtless be a favorite with audiences. The other songs, "Three Maidens of Japan," "Lady Moon," "To An Idol of Jade" and "Queen of the Mulberry Garden" also have points of interest and the cycle is on the whole highly acceptable.

A. W. K.

§"FROM OLD JAPAN." A Cycle of Six Songs for a High Voice. By Mary Turner Salter. Published by the Clayton F. Summy Co., Chicago, Ill. Price, \$1.25.

Mrs. Kendall Banning in Songs by Gena Branscombe

At the Woman's University Club of New York on Thursday afternoon, April 12, Mrs. Kendall Banning, contralto, sang a group of songs by Gena Branscombe, with the composer at the piano. The program included "There's a Woman Like a Dew-drop" and "Serenade" two poems by Robert Browning, and "Happiness," the words of which were adapted by the composer from the German. Mrs. Banning's rich contralto voice and her sympathetic interpretation are especially well adapted to lyrics of this nature, and both the singer and the composer were warmly received. Mrs. Banning was heard in concert in New York on April 18.



# MME. ADA SODERHUECK

Voice Culture  
Coaching, Opera and  
Song Repertoire  
Specialty:  
GERMAN LIED  
GARCIA METHOD  
METROPOLITAN  
OPERA HOUSE  
1425 B'way, New York

**KITTY CHEATHAM**

The Distinguished Disease

"Her art is like a rare mosaic"—London, *The Standard*

H. JOHNSON, Secretary

274 Madison Avenue New York



# LILLIAN SHERWOOD NEWKIRK

SOPRANO—Voice Culture  
(Italian Method) 1425 BROADWAY  
Wed. and Sat., New York  
Mail Address:  
11 Morgan Avenue Norwalk, Conn.

**MARY CRACROFT**

ENGLISH PIANIST

Gave Premier Performances of Many DEBUSSY works in London.

CHICKERING PIANO USED  
E. S. BROWN, Concert Direction  
42 West 39th St., New York

# Mme. TORPADIE

## Voice Culture

Studio 807-808

CARNEGIE HALL, NEW YORK

**CECIL FANNING**

BARITONE

Accompanist: H. B. TURPIN

For terms and dates address

H. B. TURPIN

McIntire Building, Dayton, Ohio

**CLARENCE ADLER**

PIANIST

American Tour 1911-1912

Management: MARC LAGEN, 500 FIFTH AVENUE, NEW YORK

**CARL DEIS**

Voice Production Interpretation

No. 251 West End Avenue, New York  
Tel. 5236 Columbus (Near 72nd Street)

BERTRAM

**SCHWAHN**

Bass-Baritone

Management: J. E. FRANCKE

Browning Building, 1269 Broadway, New York

WALTER E.

**YOUNG**

Organist, First Church of Christ Scientist, Boston

ORGAN RECITALS

INSTRUCTION

327 Huntington Ave., Boston Tel. Back Bay, 3079 W.

**LEON RICE**

Engagements May Be Made Through Any Musical Agency

The Belnord, Broadway and 86th St., New York

Personal Representative, DIXIE HINES, 1402 Broadway

**GILBERT WILSON**

BARITONE

WALTER R. ANDERSON, Manager

5 West 38th Street New York

# Mildred GRAHAM-REARDON

## Dramatic Soprano

623 West 136th Street

Telephone, 2610 Audubon

# George Warren

## Barytone

New York City

TENOR

**HARVEY HINDERMYER**

ORATORIO-CONCERT-OPERA

Personal Address: 215 W. 116th St., N. Y.  
Tel. 5860 Morningside



**LOUD APPLAUSE FOR GINSBURG**

**New York Baritone Appears with Success in Toledo Concert**

Giacomo Ginsburg, the New York baritone, was heard in Toledo, Ohio, on April 11, as soloist of the Toledo Männerchor. His program contained "Dio Possente,"



Giacomo Ginsburg

the prologue to "Pagliacci," and a selection from Verdi's "Masked Ball." He also sang a group of songs, which proved his attainments in the more exacting field of *lieder* singing to be noteworthy.

That Mr. Ginsburg delighted the large audience which had gathered on this occasion, was made evident by the enthusiasm with which his singing was received. According to local newspaper critics, his singing entitles him to high rank among contemporary concert artists. As a result of Mr. Ginsburg's success at this concert, he was immediately re-engaged for another appearance with this organization for next season, and also an appearance with the Orpheus Club of Toledo.

**Horatio Connell on Tour with Minneapolis Orchestra**

Horatio Connell, the Philadelphia baritone, is winning praise for his artistic singing as soloist with the Minneapolis Orchestra on its nine-weeks' tour. In Winnipeg, Can., where the orchestra par-

ticipated in the three-days' music festival, Mr. Connell appeared twice, singing two Mozart arias, the "Eri tu," by Verdi, and as soloist in Verdi's "Requiem."

**HAROLD BAUER GUEST OF "THE BOHEMIANS"**

**Eminent Pianist and Club Members in Jolly Mood—An Informal Piano Recital**

Harold Bauer, the eminent pianist, who is just completing his present American tour, was entertained at a smoker given by "The Bohemians" in his honor on Saturday evening, April 20, at Luchow's, New York. Some forty members of the club were present and joined hands in doing honor to one of the greatest artists in America this season.

After the supper was over Rubin Goldmark, whose ability as a speaker fairly matches his musical gifts, welcomed Mr. Bauer in the name of the club and expressed the delight which "The Bohemians" took in having with them an artist of his caliber. A toast was proposed, and after it Mr. Bauer responded with a brief address, stating the pleasure it gave him to see so many musicians together, something which he had never seen before. He then toasted the health of the club and excused himself for not being able to speak, as he put it, "more fluently," saying that his addresses in public were usually made "in ways other than in verbal speech."

Much applause followed when Mr. Goldmark announced that Mr. Bauer had consented to play for the members. Mr. Bauer explained that he would play Two Inventions of Bach, originally written for violin with figured bass, which he had himself transcribed for the modern piano. The first one is set in Hungarian fashion, with lovely *cimbalom* effects, while the second is in the organ style. Both of them were wonderfully played, and as a second number Mr. Bauer offered the Brahms Waltzes, op. 39, which he gave at one of his Carnegie Hall recitals this season. These miniatures, cast in the style of the Viennese waltz, are among the finest things the great artist does.

On May 3 a dinner will be given by the club in the Hotel Astor, New York, to Arthur Nikisch, before he returns abroad.

**BEATRICE McCUE'S RECITAL**

**New York Contralto Sings Program of Pleasingly Contrasted Numbers**

Beatrice McCue, the New York contralto, appeared in an intimate song recital at the New York residence of Mrs. O. B.



Beatrice McCue, Contralto

Thomas on April 20, with the assistance of Sergei Kotlarsky, violinist, and Edith Evans, accompanist.

First in interest was the song cycle, "De Profundis," by Marguerite de Forest-Anderson, introduced by Miss McCue with the composer at the piano. These five songs proved most enjoyable in their varying moods: "The Little Girl Under the Snow," an "Arabian Song," "A Twilight

Thought," "O Memory" and a "Nonsense Rhyme." The contralto was enthusiastically recalled after her artistic singing of the cycle, and the composer was asked to share in the applause.

Miss McCue offered a great variety of songs in German, French and English, in which the mellow resonance of her voice was happily displayed. The Saint-Saëns "Mon coeur s'ouvre à ta voix" was given with melodic fluency as the opening song, followed by a group in English, of which Hawley's "In a Garden" made a special appeal.

Among the *lieder*, Bohm's "Still Wie Die Nacht" was a favorite, the sustained melody being beautifully sung, and the Schumann "Widmung" exhibited delicacy of phrasing.

The final set in English consisted of Telma's "Adoration," with an effective violin obbligato by Mr. Kotlarsky; Landon Ronald's rippling "Sunbeams" and the Chadwick favorite, "The Danza," both of which scored their usual success.

Mr. Kotlarsky demonstrated his skill as a violinist with the Sarasate "Zigeunerweisen," the Schubert-Wilhelmj "Ave Maria" and Kreisler's "Liebesfreud" and "Schoen Rosmarin." K. S. C.

**Arthur Hartmann's Third Tour**

Arthur Hartmann, the noted violinist, whose third tour of America has been announced by his managers, Messrs. Haensel and Jones, will be remembered as one of the few violinists who lived up to the promise he gave as a "child wonder." Twenty years ago Hartmann was a reigning sensation, his talent exciting the utmost admiration in musical circles of that time. Fortunately for his art, he was enabled to withdraw from the concert platform in a very short time and devote his growing years to serious study. To-day, Mr. Hartmann, though still a young man, is regarded, not only as one of the great violinists, but also as a composer of unusual popularity.

**Mme. Jomelli Goes to London**

Mme. Jeanne Jomelli departed Tuesday aboard the *Kaiser Wilhelm II* to fill her engagements with the London Opera Company. The score of the new English opera, "Children of Don," in which she is to appear, was addressed to her and sent by the *Titanic*, which is now resting at the bottom of the sea.

**Mme. CORINNE Rider-Kelsey**  
SOPRANO  
(Rider-Kelsey—Cunningham Joint Recitals)  
**CLAUDE Cunningham**  
BARITONE

For Terms and Dates Address:  
Bracey Beaumont, 603 W. 138th St., N.Y. City

# Mr. Ellison Van Hoose

*The American Tenor*

who is now ending his concert and operatic season of 1911-1912, with appearances at many important festivals

has been engaged by the

**Chicago-Philadelphia  
Grand Opera Company**  
for 1912-1913

to sing leading roles; his first appearance being as "Lohengrin," in Philadelphia early in the season.

He will also appear in concert at the Metropolitan, New York, for the first time since his return from European successes

A limited number of concerts for 1912-1913  
under the sole direction of

**Haensel & Jones, 1 East 42d St., New York**





## METROPOLITAN'S WEEK IN BOSTON

Four Performances Given to Fair-Sized Audiences—"Königskinder"  
Ranked as Less than "Hänsel und Gretel"—High  
Praise for the Artists and the Productions

Bureau of Musical America,  
No. 120 Boylston Street,  
Boston, April 22, 1912.

FOUR performances by the Metropolitan Opera Company, at the Boston Opera House, made last week memorable in the retrospect of the season. The operas were "Tannhäuser," on Monday night; "Königskinder," Tuesday evening; "Cavalleria Rusticana" and "I Pagliacci," for the Wednesday matinée, and "Lohengrin" for the evening performance, after which the company, or that portion of it which had honored Boston with its presence, departed for Philadelphia. Each of these performances was of a very high order, saving perhaps the performance of "I Pagliacci," made interesting by admirable chorus singing and the individual address of certain singers, yet not crisply and vigorously presented as had been the other operas heard during the week.

These performances were ample testimony, if additional testimony were needful, to the reforms and innovations accomplished at the New York opera house during the last two seasons of Mr. Gatti's régime. The performances were not only notable for casts of unusual excellence and brilliancy, but for the care with which each detail of stage management was considered, for the fine concerted singing and the splendid orchestra. The scenic settings were heartily admired, in a city which has seen considerable advances of late in that direction. It is not necessary to rehearse these facts at any length for the benefit of New York. The only excuse for the foregoing remarks is that it may interest dwellers in one city to discover the viewpoint of another community.

In the performance of "Tannhäuser," Mme. Gadski was the *Elizabeth*, Mme. Fremstad the *Venus*, Mr. Slezak the *Tannhäuser*. Mr. Slezak was suffering from a cold, and had desired to be excused for his performance, but in spite of this his singing was by no means ineffectual, and his impersonation, taken as a whole, must surely rank as one of the greatest that have been seen in this city for many years. Mr. Slezak has not, to the knowledge of the writer, taken any part which did not reveal in a most refreshing measure the nobility and the sincerity of his artistic conception, and his *Tannhäuser* is certainly one of his finest rôles.

Mme. Fremstad's *Venus* was a most subtle and artistic achievement. She was in excellent voice, and a pity it is, indeed, that such singing of such music cannot be heard oftener by the student and the music-lover; cannot be treasured up, note for note, for the inner ear to refresh itself when there is the babel of the money-changers without. And then, how rare to see a *Venus* of such personal attractiveness. As Mme. Fremstad's large and classic gestures, so is her broad and dramatic song. She is complete mistress of German enunciation. She is no doubt one of the greatest singers of Wagnerian rôles now before the public. Mme. Gadski

was likewise in good voice, a conscientious and duly characteristic *Elizabeth*. Her eloquence was not forced, and it was felt. Mme. Gadski has refined very considerably in her art in late years. Mr. Weil was the *Wolfram*, a conscientious and intelligent one. Putnam Griswold displayed his great voice and his finished action and enunciation as the *Landgrave*. William Hinshaw, the *Biterolf*, who had already been successful here as *Peter* in "Hänsel und Gretel," also gave genuine pleasure by his sonorous tones and his good singing.

### The Königskinder Production

The cast for "Königskinder" included Geraldine Farrar in what is certainly one of her loveliest and most successful rôles, the *Goose-Girl*; Carl Jörn, as the *King's Son*; Otto Goritz, as the *Fiddler*; Florence Wickham, the *Witch*; Rita Fornia, the *Innkeeper's Daughter*; the *Innkeeper*, Antonio Pini-Corsi, and other parts by Marie Mattfeld, Julius Bayer, Marcel Reiner, Cleo Gascoigne (the child), and Albert Reiss and Adamo Didur as the *Broommaker* and the *Woodcutter*. The performance calls only for high praise for the picturesque and imaginative stage settings, the excellent ensemble and the well-equipped cast. Miss Farrar was seen and heard at her best, and she is developing as an interpreter with the passing of each year. Mr. Jörn, who had sung here on previous occasions, again displayed a good voice, but a voice rather the worse for German wear. Mr. Goritz's *Fiddler* was delightfully compounded of humor and pathos. Messrs. Didur and Reiss repeated their admired accomplishments. Miss Wickham came in for her share of approval as the *Witch*, and Cleo Gascoigne, as the child, received a spontaneous tribute from the entire audience—a sudden burst of applause after the episode with the *King's Son* in Act II. Rita Fornia was admirable as the *Innkeeper's Daughter*. All these parts, in fact, were taken as if by great artists, each one significant, yet entirely in its place and in well-considered proportion to the whole. Mr. Hertz conducted with all the care and enthusiasm in the world.

But what is one to say of the opera? No doubt it will rank high among Humperdinck's works, and perhaps, through certain pages, Humperdinck will attain a rank not thought generally to be his by right. Yet as a whole, "Königskinder" impressed the writer as being far less original and less vital, although more carefully and seriously thought out, perhaps—certainly more pretentiously and studiously carried out than "Hänsel und Gretel." It seems labored; it does not, taken as a whole, impress one as a marked advance in style or feeling over the earlier and famous work. This in spite of good places, such as the opening of the third act, and some episodes after the entrance of the *Fiddler* and his companions in the first act.

Mme. Gadski was the *Santuzza* on Wednesday afternoon and surprised those who had not seen her in the part by her apt characterization and her fervent, impetuous singing of that emotional music—music which stamps Mascagni as perhaps the most genuinely creative of the three modern Italians, himself, Leoncavallo and Puccini. If he had only lasted! His music is the freshest, healthiest, hottest from the burning Italian soil. In this impersonation Mme. Gadski showed real capacity for feeling and versatility of style—rare qualities with a German singer. The *Turridu* was Riccardo Martin—Martin at his best. Rarely has he been heard to such advantage in this city. The tones were full and ringing, the music sung with great warmth and feeling, the character finely drawn and finely developed, from the scene with *Santuzza* to the farewell to the old mother. Miss Wickham was a good *Lola*. Dinh Gilly distinguished himself in a minor part, to which he gave the utmost dramatic strength and interest. His *Silvio* in "I Pagliacci" was equally to be praised. The man was a villager, a tout, a sensual being

who sang sensual music so well that for the moment it was almost worth while.

Miss Nielsen as "Nedda."

In the following performance of "I Pagliacci," Alice Nielsen was the *Nedda*, taking the part for the first time. Miss Nielsen may have preferred other parts, but she sang the solo in Act I with grace and swing, and vocalized it far better than the average "dramatic soprano" now on the operatic stage. In the final scene, in the lighter moments, and just before the last, she gave evidence of all that may be hoped for if she appears in the rôle again next season. With Miss Nielsen were Messrs. Caruso and Amato as *Canio* and *Tonio*. Mr. Amato received a true ovation after singing the prologue, and no wonder! His *Clown* was in fact the crowning feature of the entire performance, and it is well known to opera goers, its lewdness, craft, and malevolence, a sort of an *Iago* of the gutter. Mr. Caruso was the *Canio*, and he showed very clearly, especially in the second act, the approaching decline of his vocal powers.

For the cast of "Lohengrin" there were Carl Jörn, in the title rôle, substituting for Mr. Slezak, whose indisposition had obliged him to have recourse to a doctor in New York; Mme. Fremstad, as *Elsa*; Louise Homer, *Ortrud*; *Telramund*, Otto Goritz; *Heinrich*, Putnam Griswold; *Der Herrufer*, William Hinshaw. Mme. Fremstad's *Elsa* proved one of the most carefully thought out, beautiful and intellectual representations of the part that we have ever seen, and this was especially the case in the wedding scene and in the first scene of the last act. All this was magnificent. Mme. Homer's *Ortrud* was just as remarkable. Baneful and threatening indeed was the figure of the enchantress, and when she and *Telramund* whispered evil in *Elsa's* ear, it was as though black magic were abroad, as though the pair were in truth *Elsa's* evil spirits, speaking in her own heart. Mr. Jörn acted and often sang well on this occasion. Mr. Griswold was again a good *Heinrich*, and Mr. Hinshaw took a small part well. The orchestral performance, short of an occasional stridency, perhaps due to the Boston Opera House being smaller than the Metropolitan, was yet full of color and great, thrilling climaxes. It was a pity that these four performances, coming at the end of a long and strenuous opera season, were not patronized as they should have been, although the audiences were of good size. Still, the theater was not filled on any occasion. Those who did attend, however, were full of enthusiasm.

OLIN DOWNES.

### YORK CHORAL CONCERT

Schubert Choir in a Varied Program  
Under Dr. Thunder

YORK, PA., April 19.—The eighth annual Spring concert of the Schubert Choir was held in the York Opera House last evening, under the direction of Henry Gordon Thunder, of Philadelphia. A varied program was given in the presence of a fair-sized audience. The choir of 125 young men and women was assisted by Herman Sandby, 'cellist, and Harry Saylor, baritone, both of Philadelphia. Unaccompanied music was a feature the tone color and delicate shading accomplished by the singers being of a high order.

The choral, "The Snow," by Elgar, and "Unfold, Ye Portals Everlasting," from Gounod's "The Redemption," were the only choir numbers given with accompaniment. In the former H. Purcell Frey, violin; Roman Schuman, violin, and Emma Boss-hart, piano, assisted. In the presentation of the Gounod chorus the most striking effect of the evening was obtained. Two trumpets and three soprano singers were located in two of the upper boxes near the stage and represented the celestial choir which inquired of the main body of singers who was the King of Glory for whom the gates of heaven should be opened.

The work of Herman Sandby captivated the audience, this being particularly true in his Danish song and Norwegian rustic or bridal march, both his own compositions. The most brilliant effort of Mr. Saylor was "Even Bravest Heart May Swell," from Gounod's "Faust."

Endorsed by Theodor Leschetizky, Xaver Scharwenka, De Pachmann, Busoni, Carreno, Johanna Gadschi, Dr. William Mason and many others. Booklets and further information, Address: MRS. CARRIE LOUISE DUNNING, Portland, Oregon. Eastern address 11 W. 36th St., New York City

The Dunning System  
of Improved Music Study for Beginners

ELIZABETH KELSO PATTERSON SOPRANO  
Studio, 257 West 104th Street, New York City  
Teacher of Singing  
Telephone, Riverside 8101

MME. HILDEGARD HOFFMANN  
ORATORIO AND JOINT RECITALS with  
MR. HENRY HOLDEN  
Recitals and Piano Instruction  
Soloist with New York Philharmonic and Boston Symphony Orchestra, Knickerbocker Quartette, Etc.  
Studio, Steinway Hall Address, 144 E. 150th St., N. Y. City

FLORENCE MULFORD  
Person-Address, 1104 Broad St., Newark, N. J. Tel. 525-W Market

ROSALIE WIRTHLIN Dramatic Contralto  
Concerts, Oratorio, Recitals  
Management: WOLFSOHN BUREAU, 1 West 34th Street, New York

## BAUER'S GREAT ART THRILLS CLEVELAND

Eminent Pianist Plays an Unusual  
Program—Recital by John  
Barnes Wells

CLEVELAND, April 20.—A recital by Harold Bauer coming at the end of the season drew a smaller audience than it should have, but it furnished to the knowing ones who had been waiting for it an exhibition of extraordinary piano playing. Mr. Bauer has grown mightily since his first appearance here about eight years ago. His performance of the Liszt B Minor Sonata, at the beginning of this year's symphony course, showed this, and yet we were scarcely prepared for such transcendent technic, such dramatic exposition of the most brilliant numbers in the repertoire of the piano, or such splendor of atmospheric effect.

The program contained few hackneyed numbers, only the Beethoven Sonata "Appassionata" to serve as a familiar gauge in the making of comparative estimates. Schumann's "Kinderszenen" also served as relief and contrast in conjunction with such great and seldom performed masterpieces as the Schumann Toccata, Chopin's Ballade in F and Scherzo in C Sharp Minor. Two encores were accorded after these, a C Sharp Major Etude and the Waltz, op. 42. At the close of the evening a reluctantly departing audience stood to listen to the Glück-Brahms Gavotte and the Mendelssohn Scherzo.

Local talent was used for the last program of the Fortnightly Club. Mrs. Marthe Ronfort played two piano groups and Mrs. Seabury C. Ford sang eleven French and English songs in the sympathetic and magnetic manner which has for so long endeared her and her singing to Cleveland audiences. Widor's "Dans la Plaine" was especially enjoyed and two of Mary Turner Salter's, "The West Wind" and "Unseen," shared the honor of popularity in the English group with Edwin Schneider's "The Cave." In Katherine Pike, her accompanist, Cleveland has a musician whose work bears favorable comparison with the best that come to us from afar.

The appearance of John Barnes Wells, the New York tenor, before a large invited audience at the important social function which took place at the Roadside Club in honor of the tenth anniversary of the marriage of Mr. and Mrs. Albert Rees Davis, gave great pleasure and satisfaction. Mr. Wells was heard in a long program of German and American songs. Two by Harvey Worthington Loomis, "The Foggy Dew" and "The Little Dutch Garden," won hearty applause, as did also two songs by the singer himself. Mr. Wells's "The Dearest Place," appeared on the printed list and "The Elf-Man," an ever-charming encore, followed. Mr. Wells is a favorite singer in Cleveland, having appeared at three of the concerts of the Singers' Club during the last four or five years.

ALICE BRADLEY.

Metropolitan "Königskinder" in Baltimore

BALTIMORE, April 22.—A large audience heard Geraldine Farrar in the leading rôle of "Königskinder," given by the Metropolitan Opera Company at the Lyric on April 20. Miss Farrar was given many recalls. The opera was finely presented and all the singers had a hearty reception. W. J. R.

JULES FALK  
Violinist  
In America Season 1911-12  
In Europe Season 1912-13  
Management: WOLFSOHN BUREAU  
1 West 34th Street, New York

John Chipman  
TENOR  
Concert, Oratorio, Recital  
Management:  
M. H. HANSON, 437 Fifth Ave., New York

MEZZO SOPRANO  
Formerly with Conried Metropolitan Opera Company. Under exclusive management.  
HAENSEL & JONES, 1 E. 42d Street, New York

Dramatic Contralto  
Concerts, Oratorio, Recitals  
Management: WOLFSOHN BUREAU, 1 West 34th Street, New York

Celene Loveland  
Concert Pianist  
Pupils Accepted Lectures and Recitals  
Phone Hyde Park 3332  
619 Fine Arts Building Chicago

GIORGIO M. SULLI  
Teacher of Carmen Melis; Clara Clemens, Lelia J. Hulce, Reinhold von Warlich, Mario Sammarco, Etc.  
Vocal Studio, 1425 Broadway  
(Met. Opera House Building)  
Phone, Bryant 2762  
Hardman Piano exclusively used

JEAN PAUL AND MYRTA FRENCH,  
KÜRSTEINER.  
Piano, Theory, Composition, Concert and Oratorio.  
The Belnord, Broadway and 86th St., New York.  
Ogontz School for Young Ladies.  
"Two Steinway Grands."

Mme. BEATRICE GOLDIE  
Voice Culture  
Recitals, Concerts  
139 West 91st Street  
NEW YORK



## THE ZOELLNERS IN BROOKLYN

Alfred G. Robyn Assists Quartet and Miss Antoinette Plays Solo

The following program was rendered by the Zoellner Quartet with Alfred G. Robyn as assisting artist at the Brooklyn Academy of Music on the evening of April 15:

Quartet G Major, Mozart, Allegro vivace assai, Menuetto, Andante, Allegro, Zoellner Quartet; Violin Solo, "L'Art de l'archet," Tartini-Thomson, Antoinette Zoellner; Quartet, op. 11, D Major, Tchaikowsky, Moderato e semplice, Andante cantabile, Zoellner Quartet; Piano Quintet, F Minor, César Franck, Molto moderato quasi lento—Allegro, Lento con molto sentimento, Allegro non troppo ma con fuoco, Alfred Robyn and Zoellner Quartet.

MUSICAL AMERICA has frequently commented upon the high standard of artistry reached by this quartet and it may be recorded that on this occasion the players were at their best. Miss Zoellner's violin solo proved to be one of the most attractive features of the evening. She has a splendid technic, adequate to meet the most exacting tests, a full, warm tone and musicianship of a high order.

Mr. Robyn's assistance in the Piano Quintet in F Minor, by César Franck, was of signal value. He was in sympathy with the quartet throughout the three movements.

## S. G. PRATT'S SYMPHONY.

Work Dedicated to Lincoln's Memory Is Presented at Musicians' Club

Silas G. Pratt, the Pittsburgh composer, came to New York last week to give a reading of his "Lincoln" Symphony, a work upon which he has spent many years of preparation. The recital took place Sunday night at the Musicians' Club.

Mr. Pratt had the assistance of Louis R. Dressler and Mrs. Stanley at a second piano and the presentation proved the symphony to be one of decided worth. Deep interest was displayed by a large gathering of musicians who admired the composition and freely expressed the opinion that it deserves production by the leading symphony orchestras. Harry Wieting sang Mr. Pratt's setting to Lincoln's speech at Gettysburg with gratifying results.

Nikisch Finds His Biggest Audience in Kansas City

KANSAS CITY, Mo., April 20.—The Fritschy-Campbell Concert Direction was most fortunate in securing the London Symphony Orchestra, with its world-renowned conductor, Arthur Nikisch, in one of its few concerts in this country. The concert was given on Wednesday evening, in Convention Hall, before a magnificent audience of six thousand persons, and, incidentally, the largest audience Mr. Nikisch has had in this country. This is a splendid company of musicians. The Tchaikowsky Symphony "Pathétique" was given the most wonderful reading I have ever heard. Such perfect shading and wealth of tone are marvelous. Mr. Nikisch played also Beethoven's Overture "Leonora," No. 3, the Vorspiel and Liebestod from "Tristan und Isolde," tone poem, "Don Juan," by Strauss, and Liszt's Hungarian Rhapsody, No. 1.

Kubelik, the famous violinist, played a return engagement at the Willis Wood Theater Sunday afternoon, before a large audience. M. R. W.

Celestina Boninsegna, known to Boston opera-goers, is singing at the Municipal Opera in Kiev.

## MME. CAHIER SAILS FOR A BUSY SEASON ABROAD

Will Sing at Mahler, Wagner and Other Festivals Before Returning to Opera and Concerts Here

Mme. Charles Cahier and her husband left New York last Thursday on the *George Washington*. After a stay of two months and a half in Europe, they will return for the next season at the Metro-



Mme. Charles Cahier, the American Contralto of the Metropolitan and Vienna Operas, and the Pet Fauns She Keeps at Her Summer Home in Norway

politan Opera House, and also for concerts. The entire Summer season is filled with engagements in Europe for the American contralto.

As for Mme. Cahier's past performances at the Metropolitan Opera House, the spoiled New York opera-goers have given ample evidence of appreciation of the consummate and broadly outlined art of their countrywoman. Mme. Cahier has been received here with great enthusiasm, not only at the opera house, but at the many private concerts at which she has appeared—at the homes of Mr. and Mrs. Charles Ditson and Mr. and Mrs. Otto Kahn among others.

Mme. Cahier's interpretations of *Azucena* and *Amneris* have proved highly interesting and artistic. The intelligence and the art with which the singer makes use of her warm contralto voice are much to be admired. Her acting, make-up and costumes are always in strict accordance with the character she portrays, and she has a striking personality.

On her return to Europe, Mme. Cahier will go directly to Vienna to fill engagements at the opera; then she will appear at the Mahler Festival in Mannheim, singing the contralto solo in the Eighth Sym-

phony and in the "Lied von der Erde." She will appear later at the Wagner Festival in Buda-Pesth, singing the rôles of *Ortrud*, *Brangäne*, and *Fricka* and *Waltraute* in the "Götterdämmerung." In June, July and the first half of August she will rest on the Island of Hank, near Christiania, where she always passes her vacations, and the end of August will find her again filling engagements, among them the Festival at Munich.

## WASHINGTON CONCERTS

Schumann-Heink, Local Quartet and Polyphonic Choir in Strong Programs

WASHINGTON, D. C., April 23.—The appearance of Mme. Schumann-Heink, under the local management of Mrs. Wilson-Greene, was accorded the same warm enthusiasm which always attends this popular artist. The program was long, including twenty-five songs, most of which were in German, as usual. Mme. Schumann-Heink was obliged to respond to several encores, one of these being the repetition of "Die Forelle," by Schubert, and another "The Erlking," which is so closely associated with this singer.

A concert was presented on Tuesday last by the Orpheus Quartet, composed of Mary Scherier, soprano; William G. Atherhold, tenor; Anna Bret, contralto; and Arthur H. Diebert, bass. Operatic selections from "Martha," "Hérodiade" and "Rigoletto" and oratorio numbers from "Elijah" and "Samson and Delilah" were sung. An interesting feature was the song cycle "In Fairyland," Morgan, by the quartet. Louis Potter, pianist, played two Liszt selections artistically, "Spinning Song" and "Der Erlkönig." He also made an excellent accompanist.

The first concert of the Polyphonic Choir, under the direction of R. Mills Silby, took place last week. The program was as follows: "Your Voices Tune," Handel, from "Alexander's Feast"; "As Vesta Was," madrigal, Weekes (1575-1640); "Oh, to Be a Wild Wind," Elgar; "This Pleasant Month of May," Beale (1784-1854); "Hymn to Music," Buck; "My Bonny Lass," Morley (1557-1604); "Sing We and Chant It," de Pearsall; "The Bold Turpin," Bridge, and the sacred cantata, "By Babylon's Wave," Gounod. Mrs. John Hornsby Silby was the soloist, presenting the three songs, "When the Heart Is Young," Buck; "The Sands of Dee," Clay, and "The Miller and the Maid," Marzials. The Polyphonic Choir of mixed voices has for its main object the studying and presenting of old madrigals, motets and part songs, which form an important part in the early history of choral music. Mr. Silby, who is its organizer and director, expects to make the work more significant next season.

W. H.

## Tetrazzini's Farewell to New York

Mme. Tetrazzini appeared for the last time this season in New York last Sunday evening when she gave a concert at the Hippodrome, assisted by M. Mascall, baritone; Yves Nat, pianist, and an orchestra under the direction of Max Hirschfelder. The soprano was in good voice and sang an aria from "Trovatore," another from Meyerbeer's "Star of the North," Benedict's Variations on the "Carnival of Venice" and several encores including the "Last Rose of Summer" and "Home, Sweet Home." Mr. Mascall in a number from Saint-Saëns's "Henry VIII" disclosed a voice of good quality and training. Mr. Nat played the second and third movements of the Grieg Concerto with good technic and the orchestral numbers included the "Freischütz" Overture and Saint-Saëns's "Dance Macabre."

## SORRENTINO HEARD IN COSMOPOLITAN PROGRAM

Italian Tenor Gives Pleasure in Songs in French, English and His Own Tongue —Max Jacobs Plays a Novelty

Umberto Sorrentino, an Italian tenor, gave a song recital at the Lyceum Theater, New York, last Sunday evening, assisted by Max Jacobs, violinist. The singer made the round of various national types of song, opening with a group in his native Italian, following it with songs in French and English, and returning to the Italian for his finale. The international touch was emphasized by the presentation to Mr. Sorrentino of a wreath in which were intertwined the Italian and American flags, the latter of which the tenor draped across the piano with evident insistence upon his admiration for the country of his hearers.

Mr. Sorrentino gained some of the heartiest applause of the evening with the French songs, scoring particularly with Tosti's "Petite Mélodie," "Pour un baiser," and the lovely "Keve" from Massenet's "Manon."

Later the tenor borrowed a leaf from the book of John McCormack, singing two of that artist's favorite numbers, "I Hear You Calling Me," in which he displayed the qualities of his mezzo tones, and "Machula," which in this rendition became the story of an Irish girl with an Italian suitor. In this group Mr. Sorrentino introduced for the first time a new song by a young American singer and composer, Geoffrey O'Hara's "For Evermore."

Among the Italian numbers the tenor offered three operatic selections, including "Ridi Pagliaccio." His most popular number in his native tongue was the sparkling "Tarantella Sincera," by V. De Crescenzo, who played the singer's accompaniments, besides contributing two piano solos of his own composition.

Mr. Jacobs was greeted with hearty applause for his artistic playing of the most unique group on the program, in which he gave the first performance of a melodious *Andantino* by the American violinist, Albert Spalding, followed by the charming Mazurka by Mr. Spalding's accompanist, André Benoist, after which Mr. Jacobs was compelled to add an encore. The violinist also gave a beautiful presentation of the "Chanson Méditation," by Rawlins Cottenet. His other interesting interpretations were those of Kreisler's "Liebesfreud," an old Chaconne by Vitali, the Wieniawski "Romance," and "Aus den Heimat," by Smetana.

## Zoellner Quartet in Middle West

The Zoellner Quartet left New York Monday for a short tour of the West. Among other places the quartet will appear at the Oberlin College of Music at Dubuque, Ia., where they will be assisted by Charlotte Herman, pianist, and Fay Cord-Lagen, soprano. The Quartet returns to New York early in May.

## MARGARET ADSIT

**BARRELL**

CONTRALTO

Recitals - - - Concerts

Management: ANTONIA SAWYER, Metropolitan Opera House Building, 1425 Broadway, New York

**FRANKLIN RIKER**

TENOR VOCAL INSTRUCTOR  
in NEW YORK: Carnegie Hall, Mondays, W. 86th St. Studios (Res.), Tues., Fri., Sat. In TORONTO, Ont.: Wed. and Thurs.

Management: ANTONIA SAWYER, Metropolitan Opera House Building, N. Y.

**ERNESTO CONSOLO** PIANIST

Management: ANTONIA SAWYER, Metropolitan Opera House Bldg., New York

**EMIL HOFMANN**

BARITONE Management: ANTONIA SAWYER, 1425 Broadway, New York City

**KAUFMANN THULLEN**

Management: ANTONIA SAWYER, 1425 Broadway, New York City

**KATHLEEN PARLOW** Management: ANTONIA SAWYER, 1425 Broadway, New York City

By Special Arrangement: Concert Direction, Daniel Mayer, London, England.

**ETHEL ALTEMUS** CONCERT PIANIST

Management: ANTONIA SAWYER  
Metropolitan Opera House Bldg. 1425 Broadway, New York City

**GISELA WEBER** VIOLINIST

Season 1911-12  
Now Booking Management: ANTONIA SAWYER  
Metropolitan Opera House Building, New York City

**LOUISE BARNOLT** PRIMA DONNA CONTRALTO

Management: ANTONIA SAWYER, 1425 Broadway, New York

**ADELAIDE GERNON LEWIS**

Contralto  
ORATORIO—CONCERT—RECITAL  
Management: ANTONIA SAWYER, 1425 Broadway, New York City  
Metropolitan Opera House Building

**SOPRANO**

Recitals, Concerts  
Instruction

Studio, 866 Carnegie Hall, New York

M  
I  
N  
N  
A

**KAUFMANN**

Management: ANTONIA SAWYER, 1425 Broadway, New York City

**DOROTHEA**

**THULLEN**

SOPRANO

Management: ANTONIA SAWYER, 1425 Broadway, New York City



## THOMAS ORCHESTRA ENDS 21ST SEASON

**Ninth Beethoven Symphony Feature of Closing Program—The Year's Achievements—Nordica in a Radiant Mood—Elena Gerhardt Soloist in Second Nikisch Concert—A Well Sung "Elijah" and an All-Paganini Program**

Bureau of Musical America,  
No. 624 Michigan Boulevard,  
Chicago, April 22, 1912.

LAST week's pair of Thomas Orchestra concerts on Friday afternoon and Saturday evening marked the closing of the twenty-first season of this sterling organization, and truly enough can it be said that the orchestra has more than attained its majority and is now doubly entitled to take its place with the great orchestras of the country. Always at the end of the season there is a certain tinge of regret, and this is especially accentuated here by the reminiscence implied in the very name itself, suggesting always the devotion of its founder through years of discouraging adversity and the irony of fate by which he was not permitted to witness the full ripening of the fruits of these early struggles.

At the Friday afternoon concert the interpolation of the Siegfried Death March commemorated the tragedy of the hour. The ill-timed applause of a handful of unfeeling churls has been the burden of lament of every one of the daily newspaper commentators, and truly sad it is that there is always some such fly in the most precious of ointments. The experiment was not repeated at the evening concert, which in the glare of the lights took on a more festive turn, and this spirit was reflected in the work of all the participants.

This rather elaborate program combined the Apollo Club chorus, under Harrison M. Wild, with the orchestral forces, and enlisted the support of Florence Hinkle, soprano; Nevada van der Veer, contralto; Reed Miller, tenor; Frederick Weld, baritone, and Arthur Dunham, organist. Selections from Elgar's "Caractacus," coming between the Vorspiel to "Parsifal" and the Beethoven "Ninth," rather suffered from the environment, and through no fault of said environment either. It did serve, however, to give Mr. Wild a deserved opportunity for sharing the credit due his serious work with the choral body and for displaying his own excellent command over them.

The Beethoven symphony, however, made the greatest demands on chorus and soloists alike, and it may be said that no chorus or quartet could have been expected to cope more successfully with the ineradicable difficulties of the choral finale than did those who contributed to the success of this occasion. Especially at the Saturday evening concert was every one on the *qui vive*. The reading of Mr. Stock was marked by the utmost reverence and yet was both fervid and poetic. Also noticeable was a seeming conservation of energy which added to the effectiveness of his work by the creation of a sense of power in reserve.

### The Season in Retrospect

Recounting the achievements of the season as viewed in retrospect there are several interesting points. One in common with the programs of many other orchestras is the prevalence of the name of Liszt throughout the early Fall. Notable by their utter omission were also Haydn and Mendelssohn of two past epochs and, save for the solitary violin concerto, Glazounow of the moderns who two years ago figured so extensively in the Thomas lists. One hundred and forty-four was the total of programmed works, some thirty of which were given for the first time in Chicago, and one only, the Elgar Violin Concerto, for the first time in America. Of Americans there were a gingerly total of five represented, unless one is to count the Ganz "Concertstück" as an American work. It was played early in the season by Edna Gunnar Peterson. Chief among the American works were Arthur Foote's Suite, for string orchestra; Arne Oldberg's Festival Overture and Chadwick's Suite Symphonique. Among the soloists there was, however, a very generous sprinkling of American artists, and especially to be commended is an apparent willingness to give an occasional chance to a Chicago artist, among the most worthy of whom are always Mme. Zeisler and the orchestra cellist, Bruno Steindel, American through years of adoption.

The season's accomplishments have been indeed a serious contribution to the musical life of the metropolis of the West. An extensive Spring and Summer season, following on the heels of the Winter's activities, will serve to maintain the integrity of the organization as well as to disseminate the fame of Chicago and the blessings of its orchestra throughout an extensive area.

### The Nordica Concert

Chicago gave a glorious reception to Lillian Nordica on Sunday afternoon in Orchestra Hall. In spite of all opposition from weather or rival attractions there was a memorable audience, both as to size and quality. Radiantly attired—gown, smile and ruby rose—she added, after many recalls, a final "Sweetest Flower that Blows," in the setting of James H. Rogers, that sent every one homeward with the certain conviction that it was indeed her heart that she had given them and of that unstintingly.

Schumann classics, modern numbers by Rachmaninoff, Arensky and Debussy, the latter's "Mandoline" sung twice over; Cadman's Japanese songs and Webber's "En Avril," not to mention operatic sprinklings from both Mozart and Puccini (fatal combination) made a program that for varied interest and the versatility it demanded of the singer was of itself notable. Added to that the final "Erlkönig" and some seven encores and you wonder at the indomitable spirit that sustains Mme. Nordica in such perfect freshness to the end. Of the encores there was, of course, the *Brünnhilde* "Ho-jo-to-ho," which was received with a perfect frenzy of delight; the American classic, "The Year's at the Spring," Mrs. Beach; Nevin's "Mighty Lak" a Rose and Cadman's "Land of the Sky Blue Water."

Assisting Mme. Nordica was Myron W. Whitney, basso, in a number of selections which were well received and which were delivered with excellent enunciation and good voice. Able accompaniments were supplied by Romayne Simmons.

The second and real farewell of Nikisch, so far as Chicago is concerned, brought a meager audience to the Auditorium on Sunday afternoon, despite the addition of Elena Gerhardt, the *lieder* singer, to the excellent program. Her singing of the six serious songs of Brahms with Herr Nikisch at the piano was an offering of great interest and displayed both her dramatic intensity and the richness of her vocal equipment, which in legato passages attains great tonal beauty.

### Where Nikisch Disappointed

Despite reports of other performances the Nikisch interpretation of the Tchaikovsky "Pathétique" was a distinct disappointment. The obstinate suspensions in the horns and wood-wind were almost entirely obliterated by the over-lusty strings. There was sensuousness in the sonorous tone of the strings, but the balance suffered. The maestro's fanfare was "choppy" and the growling basses and the strident tympani got on your nerves with the harsh note they added in a texture which otherwise should be purple in its richness. The one oasis which carried you back in imagination to the days of Safonoff was the almost spiritual pause in which is heard those brief and solemn harmonies in the brass leading into the final sobbing dirge. The atmosphere created there endured to the end in spite of the substitution of growls for some of the sobs.

But whatever of shortcomings there were in the Symphony were more than dispelled in the "Tristan" Prelude and Liebestod. Here one felt a master hand, because the Wagner idiom made less demands upon the virtuosity of the orchestra and their deficiency in this particular became less apparent. Wagnerites will probably be horrified at this statement, but it is capable of proof. No average cellist, for instance, can play the cello part in the Ride of the Valkyries with infallible certitude, but by massing his forces Wagner gets his effect perfectly—what one man misses the other one gets. But imagine what would happen if the part was in the hands of one man—and he missed it. So it is that Tchaikovsky suffers at the hands of the London men, while in Wagner and with the same men Nikisch is able to achieve a veritable triumph. The house did make up in enthusiasm whatever else it lacked.

### Excellent "Elijah" Production

The annual concert of the Marshall Field Choral Society at Orchestra Hall on

Thursday evening witnessed an elaborate presentation of "Elijah," with Mabel Sharp Herdieu, Nevada van der Veer, Reed Miller and Charles W. Clark as the assisting soloists. The chorus, under the direction of Thomas A. Pape, sang with commendable spirit and was generally good in attack and intonation. The slight raggedness in the early part of the evening did not justify the humiliation of having to begin the number over again, and almost just retribution was meted out to Conductor Pape when he himself lost his place in the great air of Mr. Clark, "It Is Enough," to the extent of cutting two measures in the easiest part. Mr. Clark showed his musicianship in the way he covered up the gap. For that matter the *Elijah* of Charles W. Clark is a great conception and his singing is a revelation. The perfect placement and warm timbre of a basso of his caliber is an object lesson to many who seem to think mushiness of intonation is a necessary quality of a basso vocal organ.

The contralto of Mme. van der Veer Miller also created a profound impression. Mrs. Herdieu's soprano would stand comparison with any of our best known voices in the oratorio field, judging from her several recent local appearances. Reed Miller was even better received than on his previous appearances in Chicago. Elias Bredin at the organ and some fifty men from the Thomas Orchestra contributed valuable support to the work of this unique organization. The chorus is confined to employees of the Marshall Field store and the existence of the chorus is entirely due to the energetic efforts of its founder and conductor, who has been accorded all that could be desired in the way of support.

\* \* \*

A Thursday evening farewell to Chicago can best be described in the words of Eric Delamater, critic of the *Inter-Ocean*, in which he sums up the event as follows:

"Alexander Sebald, unwilling to bid his Chicago friends 'farewell' without some proof of his favorite art, played the whole two dozen caprices for solo violin by Paganini last evening at Ziegfeld Hall. This was a program unusual in any generation. Really, though, there is not much reason for such an allopathic dose of any one artistic brew, unless one turn himself temporarily into an antiquarian society and his friends into lay figures and stuffed dummies. But this is no reflection upon Mr. Sebald's choice of numbers, which was novel, nor upon his technique, which has its remarkable aspects. And here is the general impression of Mr. Sebald's recital—an unusual opportunity to hear rarely played works, readings sometimes out of tune, but very generally brilliant in arpeggio and passage work, tricky details done cleverly, and the whole summed up in one sided virtuosity."

A feature of Pauline Meyer's recital on Sunday afternoon will be the Brahms F Minor Piano Sonata. Rival attractions will be the joint recital at the Illinois Theater by Edna Gunnar Peterson, Lulu Jones Downing and Marion Green and a hospital benefit at Orchestra Hall.

### Afternoon of Chamber Music

An excellent program of chamber music, given in Kimball Hall, on Saturday afternoon, under the direction of Adolf Weidig, included the Brahms Sonata in A Major, for violin and piano, and several trio movements. Other pupil recitals of the week were the Thursday evening ensemble program in the Caxton Club rooms by pupils of Otto Roehrborn, one of the violinists of the Thomas Orchestra; another orchestra program on Wednesday evening in Association Hall by students of the Drake School of Music, and a Thursday evening program in Kimball Hall by pupils of Allan Spencer.

The interview with Dr. Ziegfeld of the Chicago Musical College in a recent issue of MUSICAL AMERICA, in which he advocates government regulation of teachers' licenses, seems to have aroused no end of comment. Up to last week Dr. Ziegfeld is said to have received some 112 letters from all parts of the country expressing approval of the stand he has taken in the matter.

The Aborn English Opera forces postponed the two matinee performances of "Hänsel und Gretel" announced for last week. The offering for the second week of their season here has been an excellent production of "Lohengrin."

The pupils of the school of acting of the Chicago Musical College gave a performance of Synge's lyric drama "Deirdre of the Sorrows" at the Ziegfeld last Tuesday evening. Not only was the showing creditable, but added interest lay in its being a first hearing in this country of a most poetic work.

Three Sunday afternoon musical events which held their own despite the major attractions of the day were the song recital of Mrs. Frank Farnum, at the Whitney Opera House; the Ballad Concert at the Illinois Athletic Club, participated in

by Virginia Listemann, soprano; Bernhard Listemann, violinist, and Walter Spry, pianist, and the South Shore Country Club's afternoon at home with Albert Spalding, violinist; Georgia Kober, pianist and president of the Sherwood Music School, and Lillian White, soprano.

NICHOLAS DE VORE.

## MR. KLIBANSKY WINS LAURELS IN RECITAL

**Baritone Appears at Damrosch Institute with Edouard Dethier and Gaston Dethier**

The Eleventh Artist's Recital at the Institute of Musical Art, New York, on Saturday afternoon, April 13, presented three members of the faculty in a highly interesting program. The artists were Sergei Klibansky, baritone; Edouard Dethier, violinist, and Gaston Dethier, pianist.

Mr. Klibansky, who has been heard throughout America with signal success since his arrival here from Berlin a few years ago, sang a group of songs, which gave him ample opportunity to display his ability as a *lieder* singer. Schubert's "Die Nebensonnen" and "Ueber allen Gipfeln," Schumann's "Im wunderschönen Monat Mai" and "Der Husar" were all done with a fine perception of their classic and romantic outline and the poetic content of the songs was admirably set forth in the singer's work. Sidney Homer's splendid setting of Stevenson's "Requiem" showed the singer in another phase of his art and here, too, was there depth of feeling and emotional expression. The final song of the group was Kaun's "Love on Tip-toes" and in this and the Homer song, Mr. Klibansky won favor for his enunciation in English.

The applause was so insistent that Mr. Klibansky had to add extras and after repeating Schumann's "Der Husar," he gave the familiar "Cradle-Song" of Brahms, Damrosch's "Cossack's Song" and Reichardt's "In the time of Roses" with excellent results. That he is a rarely gifted singer was shown beyond a doubt and in addition to fine vocal qualifications, he possesses exceptional ability as an interpreter.

The Messrs. Dethier gave readings of the Bernard Sonata in E Flat, a work too little heard and a Sonata by Fevrier in A Major, a composition of distinct merit, which Mr. Dethier gave for the first time at one of his sonata recitals with Carolyn Beebe a few seasons ago. The ensemble was excellent on this occasion and the two artists were heartily applauded for their work.

## A STOJOWSKI RECITAL

**Nine Young Pianists Show Unusual Talent in Program of Wide Range**

The first of two recitals by advanced students of Sigismund Stojowski, the New York pianist, was given at Aeolian Hall, New York, on Monday evening last. A program which ranged from Bach to Liszt was prepared by nine young pianists and was given in a manner that reflected credit in a large degree upon the excellent training received from their master.

Among the features of the program were Elsie Wiswell's playing of Bach's Toccata and Fugue in D Minor; Suzan Breiby's reading of a Pastorale and Capriccio by Domenico Scarlatti, and Joseph Wissow's rendition of Beethoven's Sonata, Op. 10, which was done in surprisingly satisfactory fashion for so young a player. Mabel Borg, Felix Frazer and the Misses Conrad, Allen and Bailhé gave excellent performances of compositions by Mendelssohn, Schubert, Brahms, Schumann and Chopin. Arthur Loesser, one of the most advanced students, who, by the way, was not announced to appear, entertained the audience for a considerable time with artistic renditions of various works, displaying fine technical equipment and good musicianship. Elenore Altman, who recently gave a New York recital, was scheduled to play Nocturne, "Polish Song" by Chopin, arranged by Liszt, and the latter's brilliant E Major Polonaise as the final numbers on the program.

### Myron A. Bickford on Tour

Myron A. Bickford, the New York pianist-composer, appeared April 23 as accompanist in Orchestra Hall, Chicago; on the 24th, at Notre Dame, Md.; 25th, Akron, O., and the 26th, Utica, N. Y. Following the Utica engagement, he returns to New York to resume his teaching for the remainder of the Spring.



## LAST ARION CONCERT UNDER MR. LORENZ

**Singers Outdo Themselves to Honor Conductor on Eve of His Departure**

The final concert by the Arion Society of New York last Sunday evening was in the nature of a farewell to its conductor, Julius Lorenz, who has served in this capacity since 1895. As soloists there appeared Caroline Hudson-Alexander, soprano; Mildred Potter, contralto, and Efreim Zimbalist, violinist.

The program was opened with a splendid performance of Lassen's "Fest Overture," well suited to the occasion. The chorus distinguished itself in Curtiss's "Hoch empor," Donati's "Villanella alla Napolitana," Veit's "Der Käfer und die Blume," and in Mr. Lorenz's "Festal Hymn," op. 25. Never has this body of singers been heard to better advantage than on this occasion, for each singer seemed keyed up to do his very best at the farewell performance under Mr. Lorenz.

In Bruch's G Minor Concerto Mr. Zimbalist scored a triumph, playing it with admirable poise and showing marked individuality in its interpretation. He later played with piano accompaniment Kreisler's "Caprice Viennois" and "Liebesfreud," responding to the unceasing applause with two encores, first Brahms's Hungarian Dance in E Major and then César Cui's "Orientale."

Miss Potter first appeared in Heine-mann's "Johannesnacht," singing the obligato part with the chorus *a capella* with fine tone and expressive quality. Her group of songs served to enhance the decidedly favorable impression she made and the manner in which she gave Schubert's "Aufenthalt," Strauss's "Zueignung" and Hadley's "Stille Träumende Frühling-nacht," was artistic in its every detail, revealing a true contralto voice handled with a knowledge of both voice and music.

Weber's Aria "Wie nahte mir der Schlummer" from "Freischütz" gave Miss Hudson-Alexander ample opportunity to display her qualifications as a soprano of high attainments. She caught the exuberant spirit of the music and gave a truly dramatic interpretation. She was enthusiastically applauded and in the solo part in the "Festal Hymn," which part is pitched in the high tessitura of the voice throughout, she made her voice stand out with thrilling effect over the large body of choral tone. The work itself is one of the finest compositions in this department done by a modern composer and the chorus and orchestra gave their parts with excellent results.

After the "Festal Hymn" Hugo Ritterbusch, president of the Arion, made a short address and in behalf of the members presented Conductor Lorenz with a testimonial of appreciation. A. W. K.

### Frederic Martin Returns from Western Tour

Frederic Martin, the New York basso, has just returned to New York from a ten-day trip in the Middle West, where he met with his usual success. On April 7 he sang with the Chicago Singverein, and on April 9 made a concert appearance in Sedalia, Mo. He was heard in Jefferson City, Mo., on April 10; in Winona, Minn., on April 12, and, on April 14, was soloist with the Milwaukee A capella Choir in that city. Mr. Martin will have a busy season, between now and June 15, when he will go to his farm at Salesville, R. I., for the Summer. His Fall tour has already been arranged by his New York managers, Foster & David.

### Many Engagements for Mme. Possart

The offices of Marc Lagen announce many bookings for Mme. Cornelia Rider-Possart, who comes to America for her first tour next November. Mme. Possart is among the best known pianists in Europe. For many years she has been the recipient of numerous offers from New York managers for concert tours, but only recently has she been induced to agree to an American tour. Her season opens in New York City, and she has been engaged by many Eastern musical clubs before she starts for the West.

### MacDowell Chorus Voice Trials Held

Spring voice trials for admission to the MacDowell Chorus were held by Kurt Schindler, the club's conductor, in New York, on Thursday and Friday of this week. The chorus has had a successful

season this year, having been heard in three concerts, presenting Liszt's "Elizabeth," Debussy's "St. Sebastian" and several modern French works as well as old English madrigals. Ambitious plans for the 1912-13 season are well under way.

### Dippel Engages Ellison Van Hoose

Ellison Van Hoose, the American tenor, has been engaged by Andreas Dippel to appear with the Philadelphia-Chicago Opera Company next season. He will make his first appearance next season as *Lohengrin* and has been engaged for a Sunday night concert at the Metropolitan Opera House.

### Miss Schnitzer for the Philharmonic

The engagement of Germaine Schnitzer, the eminent Austrian pianist, is announced by the New York Philharmonic Society for February 6 and 7. Few pianists have received the unanimous praise accorded this young artist by the critics of both continents.

### Ernest Hutcheson in Washington Recital

WASHINGTON, D. C., April 22.—Ernest Hutcheson, the eminent Baltimore pianist, was heard in the third and last of his series of recitals in this city last week. His audience, as usual, was delighted at his masterly performance. His program was excellent throughout, though it was in his groups of Liszt and Wagner numbers that he scored his greatest success.

## DAMROSCH'S OPERA FOR METROPOLITAN

[Continued from page 1]

The following artists have been re-engaged for next season:

Sopranos: Frances Alda, Bella Alten, Anna Case, Emmy Destinn, Geraldine Farrar, Rita Fornia, Olive Fremstad, Johanna Gadske, Alice Nielsen, Bernice De Pasquali, Marie Rappold, Leonora Sparkes, Rosina Van Dyck.

Mezzo-sopranos: Mariska Aldrich, Emma Bornigga, Louise Homer, Helen Mappeson, Jeanne Maubourg, Maria Duchène, Marie Mattfeld, Margarete Matzenauer.

Tenors: Pietro Audisio, Angelo Bada, Julius Bayer, Enrico Caruso, Heinrich Hensel, Carl Jörn, Riccardo Martin, Lambert Murphy, Albert Reiss, Leo Slezak.

Baritones: Pasquale Amato, Bernard Begue, Dinah Gilly, Otto Goritz, William Hinshaw, Antonio Scotti, Vincenzo Reschiglian, Hermann Weil.

Bassos: Paolo Ananian, Adamo Didur, Putnam Griswold, Antonio Pini-Corsi, Marcel Reiner, Giulio Rossi, Leon Rothier, Basil Ruysdael, Andrés De Sugurola, Herbert Witherspoon.

Conductors: Alfred Hertz, Arturo Toscanini.

Assistant Conductors: Richard Hageman, Hans Morgenstern, Francesco Romei, Willy Tyroler.

Chorus Masters: Giulio Setti, Hans Steiner.

Technical Director: Edward Siedle.

Stage Managers: Anton Schertel, Jules Speck.

Assistant Stage Managers: Loomis H. Taylor, Lodovico Viviani.

## Recently Performed COMPOSITIONS By CH. KRIENS

String Quartet, B Flat Minor.  
Three French Songs (Vision—Le Soir—La Lettre d'Adieu).  
Second Sonata for Violin and Piano.  
Solos for Harp (Impromptu—Minuet).  
Solos for 'Cello (Adoration—Villanelle).  
Songs (Swing Song—Excerpts from the Operas—"The Headless Horseman" and "The Catskillians").

These Compositions are now published. Copies may be obtained from all leading publishers.

## MAUDE KLOTZ'S SUCCESS WON IN SINGLE YEAR

THAT it is possible for a young American artist to attain success without the "made in Europe" stamp has once more been proved in the case of Maude Klotz, the American soprano. Her rise to fame in the musical world has created considerable comment in musical circles, for she was practically unknown a little more than a year ago.

Miss Klotz, who is only twenty-two years of age, attracted attention musically in church and social circles for a few years, but it was not until last Summer that she decided to enter the professional field and accordingly placed herself under the management of G. Dexter Richardson. On her first important appearance, on July 10, 1911, at the Auditorium, Ocean Grove, N. J., her beautiful voice and her skilled musicianship made so great an impression that she was invited back on the 31st of the same month, on which occasion she strengthened her hold upon favor.

Since that time Miss Klotz has sung more than fifty engagements, her versatility allowing her to fill dates in recital, oratorio and solo work with orchestral accompaniment. So busy has she been this Spring with her scheduled engagements that she was obliged to decline an orchestral tour offered her.

Success may be credited to many things, but it is largely personality which, in addition to exceptional vocal gifts, has brought Miss Klotz to her present position in so short a time; on the concert platform, as in private life, the singer has a winsome, charming manner which captures immediate favor. Shortly after her joint recital with Pasquale Amato, the Italian baritone of the Metropolitan Opera Company, she was advised to enter the operatic field, but, on careful cogitation, has decided to confine herself to concert and oratorio work for a few years.

Among Miss Klotz's important engagements this season have been recitals in Philadelphia, Wilkes-Barre, Pa.; Somerville, Westfield, N. J., and joint recitals with Pasquale Amato and Marcus Kellerman, baritones, in New York and Fall River, Mass.; concert appearances with the New York Liederkreis at its Summer Festival; Williamsburg Sängerbund, Brooklyn, N. Y.; German Club, Hoboken, N. J.; Brooklyn Philharmonic and performances in Handel's "Messiah," with the United Sunday School Chorus, and Gaul's "The Holy City," in Paterson, N. J.

The Manhattan Ladies' Quartet, which has had a most successful season under the management of Walter R. Anderson, announces that it will appear under his management again next season.

Ballet Masters: Lodovico Saracco, Ottokar Bartik.

Première Danseuses: Lucia Fornaroli, Eva Swain (first graduate of the Metropolitan Opera House Ballet School).

New artists who have been engaged are as follows:

Sopranos: Lucrezia Bori, of the Scala of Milan; Mme. Frieda Hempel, of the Royal Opera, Berlin; Vera Curtis and Louise Cox (two Americans).

Mezzo-Sopranos: Stella de Mette and Lila Robeson, also young Americans, the former having already sung in opera in Italy.

Tenors: Jacques Urlus, of the Royal Opera, Leipzig, and Paul Althouse, a young American.

Basso: Carl Braun, of the Imperial Opera, Vienna.

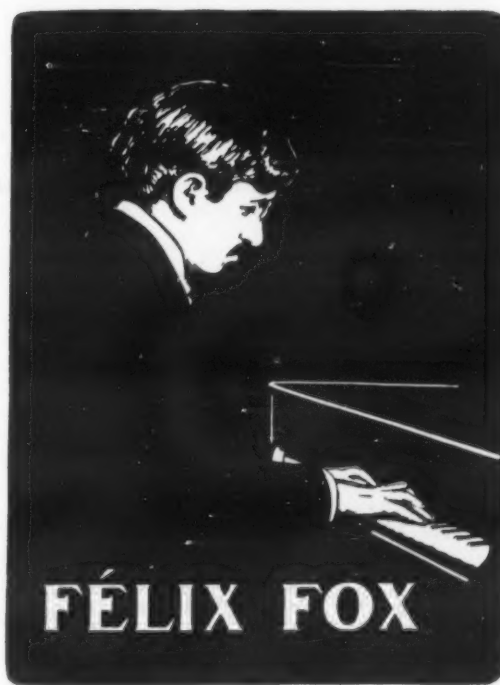
The management is negotiating with sev-

eral other important artists.

As to the repertoire of the coming season, so far two novelties have been decided upon: "Boris Godounow" and "Cyrano de Bergerac," as stated above, which latter will be sung in English. Other works are being considered.

The revivals will be selected from the following operas: "Les Huguenots," "The Magic Flute," Puccini's "Manon Lescaut," "Samson et Dalila," "Carmen," "Tales of Hoffmann," Mozart's "Die Entführung aus dem Serail," "The Masked Ball," "Norma," "Falstaff," "Der Freischütz" and "Iris."

It is probable that Debussy's two one-act operas based on Edgar Allan Poe's tales, "La Chute de la Maison Usher" and "Le Diable dans le Beffroi," will soon be ready, in which event the management will produce them during the coming season.



FÉLIX FOX

PIANIST

Among his recital dates were: BOSTON, MASS.; NEW YORK, N. Y.; PHILADELPHIA, PA.; PROVIDENCE, R. I.; NEW HAVEN, CONN.; NASHVILLE, TENN.; LOUISVILLE, KY.; SAVANNAH, GA., and many others.

### A Few Press Comments:

*Philip Hale, in the Boston Herald:* "It is the habit of Mr. Fox to arrange interesting programs. He played the music by Weber in the right spirit, accepting it for what it is worth, appreciating its old-time elegance, not attempting to swell its true proportions, interpreting its brilliance as decorative, maintaining the necessary fluency of musical thought."

*The London Times:* "A pianoforte recital was given on Saturday in Æolian Hall by Mr. Félix Fox. He has clearness of touch and distinctness of execution; in all his pieces the player delighted his audience by his first-rate technique and the sympathy which he evidently feels for the music of his choice."

EXCLUSIVE MANAGEMENT:

MRS. PAUL SUTORIUS, 1 W. 34th St., New York

Mr. Fox's recent engagements include appearances as soloist with

The New York Symphony Orchestra, The Philadelphia Orchestra, The Boston Festival Orchestra, The Hartford Philharmonic Orchestra, The Boston Opera House Orchestra and the Providence Symphony Orchestra.





A beautiful musical service was recently sung by the choir of the Christian Temple, Baltimore, under the direction of Lillian E. Hobbs, organist and choir director, assisted by Mrs. Warwick, soprano soloist.

The choir of the First Baptist Church, Dallas, Tex., was heard in a special musical program on April 15 under the direction of Will A. Watkins, organist and choir-master.

Geibel's cantata, "The Centurion," was presented in Heidelberg Reformed Church, York, Pa., last Sunday evening by a choir of eighty voices under the direction of M. B. Gibson.

The annual concert of the York, Pa., Y. M. C. A. Chorus was given in the High Auditorium, in that city, under the supervision of U. B. Hershey. The soloists were Mrs. Edward Dromgold, Mrs. H. L. Link and Camilla Steig.

Gertrude Cohen, the Los Angeles pianist, who has been giving piano recitals in the East, recently returned to her home for the summer, where she is resting and working up new programs for her engagements under the Wolfsohn management in the fall.

Mrs. Richard Rees presented the following pupils in a song recital and reception at her studio in San Francisco on April 14: Ehelma Du Chene, Mrs. Camille Stronach-Naughton and Lillian Torrin. The singers gave a varied program including operatic arias.

Eleanor Chase, soprano soloist at the Madison Avenue Temple Choir in Baltimore, has been appointed to a similar position at the Associate Congregational Church. Miss Chase is well known as a church and concert singer. She is a pupil under Adelin Fermin at the Peabody Conservatory of Music.

The Harvard University Quartet, composed of Dean Winslow Hanscom, Floyd Neale, Frank Hancock, and Kenneth Hadden, with Samuel L. M. Barrow at the piano and Lawrence Butler, soloist, gave a concert in New York last week for the benefit of the building fund of the Episcopal Chapel on Ward's Island.

An excellent organ recital was given at St. Michael and All Angels' Protestant Episcopal Church, in Baltimore, on April 18, by Robert J. Winterbottom, organist and master of choristers at Luke's Chapel, Trinity Parish, New York. He was assisted by Dr. B. Merrill Hopkinson, baritone, and the choir of the Baltimore church.

The close of the opera season at the Metropolitan was celebrated by the ushers and various other attendants of the house last Saturday night. In an effort to relieve their minds of the heaviness of grand opera, they pressed into service several vaudeville artists, who fulfilled that object.

The fourth "Quiet Hour of Organ Music" at the North Baptist Church, Detroit, was given on April 1 by Abram Ray Tyler, the organist, assisted by Marian Willis Tyler, violinist. A splendid program was played. At the Easter services at this church, Stainer's "The Daughter of Jairus" was delivered.

Stainer's "Crucifixion" was given on March 31 in the Union Congregational Church, Upper Montclair, N. J., under the direction of Annola Florence Wright, director. The soloists were Frank Shackelford and William Peal, tenors; Mr. Vanderhoof, baritone, and Arthur Peal, bass.

Mrs. Katherine Fiske, the New York contralto, gave a recital in Pasadena, Cal., on April 9, assisted by Carl Becker, violin; Axel Simonsen, violincello, and Gertrude Ross, piano. The program included groups

of German, French and English songs, with Mrs. Fiske filling the dual rôle of elocutionist and vocalist in a Bemberg number.

The third of a series of evenings of chamber music and songs by the Californian Trio was given on April 13 in Alameda, Cal., presenting Elizabeth Westgate, Charles H. Blank and Hawley B. Hickman, of the Trio, assisted by Herbert P. Mee, tenor, and Mrs. Floyd J. Collar, soprano, in an enjoyable program.

The Schwäbischer Männerchor, of Bridgeport, Conn., gave an excellent concert in that city on April 15. The chorus of the Germania Singing Society, the Ansonia Männerchor, the Beethoven Quartet, M. F. and Joseph Weiler and Henry De Pauloff, a New York violinist, assisted in presenting an elaborate and enjoyable program.

The Southern California Music Teachers' Association met in Los Angeles on April 2 to listen to a program given by Charles F. Edson, Norman Robbins and Homer Grunn, the latter playing three of his own piano compositions. Plans for the coming meeting of the State association were discussed and the date set for July 9, 10 and 11.

Ella Nelson, of the American Guild of Organists, has accepted the position of organist and choirmaster of Epiphany Church, Washington, D. C., and will take charge of the music there May 1. Miss Nelson was formerly organist and choirmaster of Christ Church, Baltimore, and at present is playing at the Church of the Ascension, Washington.

Mme. Namara-Toye has returned to New York from the Pacific Coast and her concert appearances in the Middle West. On April 23 she was the soloist with the Schubert Glee Club at Jersey City, and on April 30 she will appear with Albert Spalding in a joint concert in Brooklyn. She will also be one of the soloists of the Paterson May Festival on May 2, Bonci being the other soloist on that evening.

The Aborn Opera Company opened its season of six weeks of opera in English in Providence on April 15 with a performance of Puccini's "Madama Butterfly," in which Dora De Phillippe sang the title rôle. On Tuesday afternoon Humperdinck's "Hänsel und Gretel" was sung for the first time in Providence. Thursday Offenbach's "Tales of Hoffman" was given a fine performance.

The Baltimore Meyerbeer Singing Society gave a concert on April 15, under the direction of Abram Moses. The choir sang in fine style Mendelssohn's "The Cheerful Wanderer" and numbers by Veit and Jacobson, accompanied by Rose Goofine at the piano. There were solos by Abram Moses, violinist, and Bart Wirtz, cellist, who also appeared in two trio numbers with Rose Goofine, pianist.

The Pacific University Conservatory of Music, in Portland, Ore., graduated five pupils this year. They were Leah Slusser, soprano; Goldie Peterson, soprano; Agnes Johnson, piano; Perry B. Arant, piano, and Edson D. Clapp, violin. Frank T. Chapman has charge of the piano and violin department and Mrs. Pauline Miller Chapman heads the vocal department, in both of which a high standard is maintained.

New Haven has a woman concert manager who has attained marked success in her field during eight years of activity. Her name is Isabell Feuchtwanger, and she has managed all the concerts and recitals given in Woolsey Hall, under Yale University auspices, during the period mentioned. Such artists as Schumann-Heink, Fremstad, Sembrich, Mischa Elman, Olga Samaroff and Louise Homer have appeared under her local management.

Florence Haubiel Pratt gave a lecture-recital for the Teachers' Mutual Aid Association at the High School Auditorium, Hoboken, N. J., on Friday evening, April 12. On March 16 she gave a program at Stuyvesant High School, New York; on March 24, she appeared before the Board of Education of New York at Labor Temple with a lecture-recital on "Music and Poetry," and on April 15 gave a recital in Richmond Hill, L. I.

The San Francisco Pacific Musical Society arranged an interesting program for its members at the last meeting. A quartet comprised of Mrs. G. L. Alexander, piano; Samuel Savannah, violin; Theodore Yohner, viola, and W. Villalpando, cello, played Rhineberger's Quartet, op. 38. The other soloists were Ray Del Valle and Luther Brusie Marchant, each of whom gave interesting group of songs. Clara Lowenberg and Mrs. David Hirschler were the accompanists.

Miss L. Thompson, who recently went to Portland, Ore., from London, where she received her musical training, has organized a chorus and orchestra at Rose City Park. Assisted by Mrs. Carrie R. Beaumont, pianist, she gave a delightful program on April 17. Sterndale Bennett's "Mary Green" was presented with Mrs. Clara Brooks Urdahl, Ethel Richmond, Robert Burton and Frederick Crowther as soloists, and a chorus of thirty voices.

The Music Study Club, which is composed of some of the most talented among the younger musicians of Washington, D. C., gave a concert recently at which both instrumental and vocal numbers were artistically rendered by its members. This is a self-supporting society of those who are inquisitive enough to make personal researches into the lives and works of composers. It is the kind of society which should receive encouragement anywhere because of its service in raising the musical standards of its community.

The annual catalog of the Knox Conservatory of Music, in Galesburg, Ill., just published, shows the many and varied departments of music represented in the curriculum. An orchestra composed of students is one of the features of the Conservatory. The faculty, which is headed by William Frederick Bentley, includes also John Winter Thompson, Blanche M. Boulton, Helen Hanna Birch, William Blake Carlton, Lillian Elwood, James McConnell Weddell, George Abeel Hout, Nellie Johnson-Smith and Bessie L. Hinckley.

At the Bollinger Conservatory of Music in Fort Smith, Ark., Emil Liebling, of Chicago, who is the musical examiner of the piano department of the Bollinger School, presented a program of his own compositions, April 13. He was assisted by Florence Mitchell-Schneider, in one violin number, "A Cradle Song," and by Mrs. N. I. Garrison in a vocal number, "Adieu." Mr. Liebling's program contained some sixteen piano numbers, which received a virile interpretation at his hands.

At the last Tuesday afternoon informal tea given by the Women's Philharmonic Society of New York, Amy Fay president, an enjoyable program was provided. Mrs. Clementine Tete-Doux Lusk rendered several songs artistically and Miss Young played a group of violin compositions. Mrs. Bingham also talked most interestingly on the Holy Grail. Mme. Bel-Ranske, who was the guest of honor, made appropriate remarks on the progress music had made in this country during the last few years and complimented the society on its influence in musical development.

Monica Sheerin, soprano, gave her first public recital last week before a large company of friends, in the studio in Indianapolis of her teacher, Nannie C. Love. Miss Sheerin possesses a beautiful voice of wide range, which she employs in a finished manner. She has studied with several teachers in Europe and for the last three years has been under the direction of Miss Love. She sang songs by Godard, Delibes, Tosti, Grieg, La Forge, Hastings, Wicde, DiCapua, Cottian, an aria by Donizetti and a selection from Puccini's "Madama Butterfly."

Of the recent recitals by San Francisco artists, one of particular interest was a

song recital by Mrs. Emilie Blanckenburg, soprano. She sang a program of difficult arias from the operas and lighter numbers, displaying a finished art of vocalization. Assisting was Reinhold Essbach, tenor, who sang duets with Mrs. Blanckenburg, besides a solo. Louis Newbauer played beautifully the flute obbligato to Mrs. Blanckenburg's singing of the "Charmant Oiseau," from the "Perle du Bresil," David, and the "Mad Scene" from "Lucia." Dr. H. J. Stewart ably accompanied the artists.

At the last "Hour of Music" at Sherman, Clay & Co.'s Recital Hall, in San Francisco, on April 13, Anna Bliss Harris, soprano, and Zdenka Bubens, pianist, were the soloists. Miss Bubens played Joseph Beringer's Transcription of the Polonaise from "Mignon" for two pianos, with the composer at the second piano. Mrs. Harris sang two groups of songs. The principal soloists of the "Hour of Music" at the Kohler and Chase Recital Hall, were the members of the Minetti String Quartet, who gave numbers from Dvorak, Bazzini, Rameau and Tschaiowsky. Robert Battison, tenor, was heard in several solos.

Two short pieces, "Benedictus" and "Pastorale," by Max Reger, op. 59; Bach's Toccata in F, a Concert Prelude and Fugue by Faulkes, César Franck's Grand Piece Symphonique, op. 17, and compositions by Johnson, Chopin and Lux were heard at Samuel A. Baldwin's organ recital at the College of the City of New York on Wednesday afternoon, April 17. The Sunday program has for its main offerings the Third Sonata, op. 22, by Henry M. Dunham, an American organist residing in Boston, Bach's E Flat Major Fugue (St. Ann's) and the "Waldweben" from Wagner's "Siegfried."

The Los Angeles chapter of the American Guild of Organists has elected the following officers: W. F. Skeele, dean; Morton F. Mason, sub-dean; Vernon Howell, secretary; Ray Hastings, treasurer; Sibley Pease, librarian; Rev. Charles T. Murphy, chaplain; Arthur Alexander, Percy Hallett and Ernest Douglas, executive committee. At the April meeting Mr. Hallett read a paper on "Counterpoint from the Teaching Standpoint." Albert F. Conant, of San Diego, gave an organ recital for the Los Angeles Guild. His program included works of Faulkes, Bach, Guilman, Johnston, Federlin, Harker and Becker.

Edward F. Johnston's programs at his recitals at Cornell University, Utica, N. Y., on March 27 and April 12, included: Prelude and Fugue, Liszt; "To a Wild Rose," MacDowell; "Les Cloches de St. Malo" (new), Rimmer; "Pomp and Circumstance" March (Elgar); Romance in C (new), Maxson; Overture to "William Tell," Rossini; "Evensong," Johnston; Variations on "The Star Spangled Banner," Dudley Buck; Fugue in G Minor, Bach; "Vesperal," D'Evy; Overture to "The Bohemian Girl," Balfe; Sonata in E Minor, James H. Rogers; "Adoratio et Vox Angelica," Dubois; "Grand Chœur," Spence.

A fine concert was given by the Impromptu Musical Club of Baltimore, in that city, on April 18. Mortimer Browning and Harry S. Weyrich opened with Beethoven's Fifth Symphony, arranged for four hands. Soprano solos were well sung by Pauline Abbott, and Joseph Imbroglia, violinist, played several selections, including "Reverie Tennessee," by Franz C. Bornschein, of the Peabody Conservatory teaching staff. Frank Mellor revealed a beautiful tenor voice in operatic selections. Piano numbers were well played by Cecil Smith and Daniel Wolf. Mr. Wolf's numbers included his own Prelude in A Major.

An excellent concert was given at the Peabody Conservatory, in Baltimore, on April 20, by students of the preparatory department under Elizabeth Albert, Ethelind Ballard, Bertha Bassett, Elizabeth Coulson, Carlotta Heller, Henrietta Holthaus, Nettie R. Jones, Blanche Parlette, Mabel Thomas and Franz C. Bornschein. Local composers were represented in "Margery Daw," by George Siemmon, and Minuetto, by Emmanuel Wach, both piano works. The concert was in charge of May Garrettson Evans, the superintendent of the preparatory department. Another students' recital was given at the conservatory on April 19 by students under Ernest Hutcheson and Adelin Fermin. Those taking part were Elizabeth Gminder, Marie Fox, Hortense Gundersheimer, Adele Wendler, Elizabeth Pattillo and Elizabeth Winston.

**MME. EMMA EAMES**  
**AND EMILIO de GOCORZA**  
IN JOINT CONCERT

Exclusive Management  
**FREDERIC SHIPMAN**  
3835 FLOURNOY STREET  
CHICAGO, ILL.

**MME. LILLIAN NORDICA**  
Assisted by  
and **ROMAYNE SIMMONS**  
Pianist  
**MYRON W. WHITNEY**  
Basso



## WHERE THEY ARE

Changes and additions to this schedule should reach the office of "Musical America" not later than Friday of the week preceding the date of publication.

## Individuals

**Aithouse, Paul**—Tour New York Symphony Orchestra, April 15 to May 18.  
**Beddoe, Mabel**—Philadelphia, May 2; Oxford, O., May 17.  
**Benolist, André**—Paterson, N. J., May 3.  
**Bonci, Alessandro**—Buffalo, April 30; Paterson, N. J., May 2; Boston, May 6; Providence, R. I., May 7; Rochester, N. Y., May 8; Pittsburgh, Pa., May 9; Oil City, Pa., May 10; Cincinnati, May 11; Buffalo, May 12.  
**Case, Anna**—Cleveland, May 2; Warren, Pa., May 3; Meadville, Pa., May 7; Norwich, N. Y., May 10; Trenton, N. J., May 14; Keene, N. H., May 24.  
**Connell, Horatio**—St. Louis, April 28; Florence, Ala., May 1; Birmingham, Ala., May 3, 4; Louisville, Ky., May 5; Lafayette, Ind., May 7; Greencastle, Ind., May 8; Streator, Ill., May 10; Grand Rapids, Mich., May 12; Saginaw, Mich., May 14; Kalamazoo, Mich., May 16; South Bend, Ind., May 17; Galesburg, Ind., May 20; Moline, Ill., May 21; Iowa City, Ia., May 22; Des Moines, May 24; Sioux City, Ia., May 26; Fargo, June 4; Grand Forks, N. Dak., June 5, 6; Duluth, June 7, 8.  
**Cottlow, Augusta**—Paterson, N. J., May 4; New York (Plaza), May 7.  
**Croxtan, Frank**—Shreveport, La., April 27; Lake Charles, La., April 28; Beaumont, Tex., April 29; Houston, April 30; Austin, Tex., May 1; Waco, May 2; Dallas, May 3, 4; Fort Worth, May 6; Sherman, May 7; Oklahoma City, Okla., May 8, 9; Tulsa, May 10; Muskogee, Okla., May 11.  
**Eddy, Clarence**—Worcester, Mass., May 30; Chautauqua, N. Y., July 23, 25, 30, Aug. 1.  
**Garden, Mary**—Paterson, N. J., May 3.  
**Geisard, Heinrich**—Bradford Academy, Mass., May 1; Boston, May 3; Canton, Mass., May 10.  
**Goold, Edith Chapman**—Hartsville, S. C., April 30, May 1 and 2.  
**Hissem-DeMoss, Mary**—Scranton, Pa., April 30; New Brunswick, N. J., May 10.  
**Hudson-Alexander, Caroline**—Reading, Pa., April 30; Allentown, Pa., May 1; Geneva, May 2; Englewood, N. J., May 3; Albany, May 6; Winsted, Conn., May 8; Torrington, May 9.  
**Jacobs, Max**—Ridgewood, N. J., April 29; New York, May 7 (Hotel Plaza).  
**Kubelik, Jan**—Asheville, N. C., April 27; Knoxville, Tenn., April 29; Chattanooga, April 30; Lexington, Ky., May 1; Louisville, May 2; Boston, May 5; Providence, May 7; Rochester, N. Y., May 8; Pittsburgh, May 9; Oil City, Pa., May 10; Buffalo, May 12.  
**Lamont, Robert Forrest**—Brooklyn, N. Y., April 30; and May 10, 11.  
**Lund, Charlotte**—New York, April 27; Montclair, N. J., April 30; Wayne, Pa., May 3.  
**McCue, Beatrice**—Brooklyn, May 7.  
**Martin, Frederic**—Hartsville, S. C., April 30; Hartsville, S. C., May 1, 2; Meadville, Pa., May 7; Warren, O., May 10; Canandaigua, N. Y., May 14; Hackensack, N. J., May 15; Knoxville, Tenn., May 22, 23 and 24.  
**Miller, Christine**—Cincinnati, May 7 to 11; Evanston, Ill. (North Shore Festival), June 1; Norfolk, Conn., July 24.  
**Moreno, Paul**—Paterson, N. J., May 3.  
**Namara-Toye, Mme.**—Paterson, N. J., May 2.  
**Peavey, N. Valentine**—Carnegie Lyceum, New York, April 28.  
**Potter, Mildred**—New Brunswick, April 27; Bar Harbor, April 29; Ellsworth, April 30; Paterson, N. J., May 3; Springfield, Mass., May 10; Nashua, N. H., May 16, 17.  
**Reardon, George Warren**—Hartford, Conn., May 21, 22.  
**Rennyson, Gertrude**—Asheville, N. C., April 27; Knoxville, Tenn., April 29; Chattanooga, Tenn., April 30; Lexington, Ky., May 1; Louisville, May 2; Evansville, May 3; Keokuk, Ia., May 4; Cedar Rapids, May 6, 7, 8; Urbana, Ill., May 9; Kokomo, Ind., May 10; Ypsilanti, Mich., May 11; Oberlin, O., May 13; Syracuse, N. Y., May 14, 15 and 16.  
**Rogers, Francis**—Maplewood, N. J., May 1; Morristown, N. J., May 7; Groton, Mass., May 14.  
**Sachs-Hirsch, Herbert**—Norfolk, Va., April 29.  
**Soross, Charles Gilbert**—New York, April 28; Norfolk, Va., April 29; Poughkeepsie, N. Y., April 30; New York, May 2; Washington,

D. C., May 3; New York, May 4; Paterson, N. J., May 5; Newark, N. J., May 6; Trenton, N. J., May 7; New York, May 8; Springfield, Mass., May 10; New York, May 14; Elizabeth, N. J., May 16; Kingston, N. Y., May 17; Poughkeepsie, N. Y., May 20; Jersey City, N. J., April 21; Poughkeepsie, N. Y., May 28.

**Strong, Edward**—Hartsville, April 30, May 1 and 2; Easton, Pa., May 23.

**Temple, Dorothy**—Winchester, Mass., April 30.

**Warford, Claude**—Baltimore, April 29; New York, April 27-30.

**Wells, John Barnes**—New Brunswick, April 27; Bar Harbor, April 29; Ellsworth, April 30; Norway, May 1; Englewood, N. J., May 3; Brooklyn, N. Y., May 9; Kingston, N. Y., May 16; Americus, Ga., May 20; Cordele, Ga., May 21; Nashville, Tenn., May 23.

## Orchestras, Quartets, Choruses, Etc.

**Boston Festival Orchestra**—Williamsport, Pa., April 27; Carlisle, Pa., April 29; Reading, Pa., April 30; Allentown, Pa., May 1; Geneva, N. Y., May 2; Rochester, N. Y., May 3, 4; Albany, N. Y., May 6, 7; Winsted, Conn., May 8; Torrington, Conn., May 9; Springfield, Mass., May 10, 11.

**Herbert Orchestra, Victor**—Shreveport, La., April 27; Lake Charles, La., April 28; Beaumont, Tex., April 29; Houston, April 30; Austin, May 1; Waco, May 2; Dallas, May 3 and 4; Fort Worth, May 6; Sherman, May 7; Oklahoma City, Okla., May 8 and 9; Tulsa, May 10; Muskogee, May 11.

**Jacobs Quartet, Max**—Ridgewood, N. J., April 29; New York (Hotel Plaza), May 7.

**Kneisel Quartet**—Philadelphia, April 29; Middlebury, Conn., May 1 and 9; Montclair, N. J., May 24.

**London Symphony Orchestra**—Boston, April 27; New York, April 29 (Carnegie Hall).

**Paterson Music Festival**—Paterson, N. J., May 2, 3 and 4.

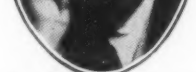
**Schubert Quartet**—Brooklyn, N. Y., May 7.

**Zoellner Quartet**—New York, May 3 and 5.

## TANARA SAILS AWAY

But Coach of Metropolitan Stars Will Return Next Winter

Fernando Tanara and his wife, Gilda Longari, sailed on Saturday last for Italy. Mr. Tanara has had a very successful season at the Metropolitan Opera House as assistant conductor and coach of the various artists. After a short stay in Rome and Milan, he will take a rest at his villa near the Italian lakes.



Mr. Tanara is one of the artists at the Metropolitan who has not renewed his contract for next season, although he will return to this city. His class of Americans and other pupils has grown so rapidly that he will need all his time next Winter for his teaching, and for this reason has thought it best not to renew his contract. Many of his pupils will follow him to Italy and continue their study of operatic art under his guidance.

Among the prominent artists who studied with Mr. Tanara this last season are Dinh Gilly, Putnam Griswold, Leo Slezak, Emmy Destinn, Frances Alda, Alma Gluck, Caruso, Alessandro Bonci, Jörn, and Geraldine Farrar. It was at the special request of Puccini and Ricordi that Miss Farrar studied *Butterfly* under the guidance of Mr. Tanara.

## New York Artists in Long Island Concert

A concert was given at Flushing, L. I., on April 13 by Albert Von Doenhoff, pianist; Maurice Nitke, violinist; Mlle. Boschnick, contralto, and Signors Prati, tenor, and Alessandrini, baritone. Mr. Von Doenhoff, who has been heard in New York and vicinity with great success this season scored heavily in Chopin's Polonaise, op. 53, Berceuse, and Etude in A Flat, showing splendid technic and a sense of proportion in obtaining effects that won him his audience at once. He was loudly applauded and responded with Rubinstein's Staccato Etude, after which he was compelled to add another extra, Chopin's "Butterfly" Etude, which he did in masterly fashion with rare delicacy and subtlety of expression. A Nachez Romance and Gypsy Dance, Drdla's "Perpetuum Mobile" and Borowski's "Adoration" served to display Mr. Nitke's ability as a violinist. Mlle. Boschnick made a good impression in the *La Cieca* Aria from "Gioconda" and in the Duet from "Thais," which she sang with Signor Alessandrini. The latter was heard in the Prologue from "Pagliacci" and the "Toreador" Song from "Carmen," while Signor Prati, a diminutive Italian tenor, pleased the audience in an aria from "Martha" and in the familiar "La Donna è mobile" from "Rigoletto."

## ROME OCCUPIED WITH VERDI REVIVALS

Battistini Returns for the "Ballo in Maschera"—A Tablet in the Composer's Honor—Easter Season Brings Out Much Fine Sacred Music

ROME, April 10.—The Easter holidays have been ushered in with abundant music, both secular and sacred. At the Costanzi, the great attraction for Easter was the reappearance in his native Rome of the celebrated baritone, Mattia Battistini. On Easter Sunday he sang in Verdi's "Ballo in Maschera," and was heard with delight. One of the best of the old school of vocalists, he rendered most effectively the Romanza of the first act, "Alla vita chi'ti arride," and that also of the fourth act, "Eri tu che macchiavi quell'anima," which enraptured his auditors who broke out into prolonged acclamation. The tenor, Scampini, also had some success in the impassioned duet of the second act with *Amelia*, impersonated by Signora Rakowska. This artist sang in the "Ballo" for the first time and got through her part creditably. The conductor was, as usual, Vitale, who gave a most conscientious reading of the newly-prepared version of Verdi's fascinating opera.

In the same house Gabriella Besanzoni, a Roman singer, has given great satisfaction as *Azucena* in "Trovatore," which, in spite of its age, still draws crowded houses whenever it is revived in Rome or elsewhere. Another old opera, "Ernani," is also being revived at the Costanzi.

In connection with the revival of the "Ballo," it is interesting to note that admirers of Verdi have affixed a tablet to the house in the Campo Marzio, Rome, where he lived in 1859. At that time he was here for the first performance in Rome of the melodious "Ballo in Maschera." The "Ballo" was to have been first mounted at Naples, but the government of the time in that city was inimical to Verdi. However, he was soon approached by a famous impresario of the period, Jacovacci, who volunteered to pre-

sent the opera in Rome. It was sung at the Apollo, but was not at first successful owing to inefficient interpretation. Later, however, it won its way to favor, and was played in Rome during two carnival seasons. It is hoped by everybody interested in music, that there will yet be raised in Rome a monument in memory of Verdi.

The sacred music for Easter was especially fine in the churches. At St. Peter's on Easter Sunday the mass music was by Maestro Boezi, one of the chief composers attached to the Vatican. At St. Mary Major's the music was by Ravanello, and at the other great Basilica, St. John Lateran, Don Lorenzo Perosi's "Missa patriarcha" for four voices was heard. But besides all this sacred music, it is curious to note that beneath the Pope's windows, in the court of St. Damasus, the Pontifical Band, under the direction of Conductor Grisanti, played on Easter morning, Mancini's "Marcia Sinfonica," a selection from Verdi's "La Traviata," a fantasia from Boito's "Mefistofele," a selection from "Aida," a symphony from Rossini's "Cenerentola," and a Scherzo "Inglesina" by Delle Cese. Thus the Pontiff and the Cardinals had a feast of secular music, after all the sacred strains to which they had been listening in Holy Week.

More sacred music will be heard this month at the Academy of St. Cecilia, where it is proposed to play the "Laudi Spirituali" of Animuccia (1495-1571), the "Anima e Corpo," E. del Cavaliere (1550-1599), and some other fragments. These will be followed by other selections from the old composers, such as Marco Gagliano, Claudio Monteverdi, F. Cavalli, G. L. Vrenzi and A. Lotti. Monteverdi's "Incoronazione di Poppea" is the principal selection. The executants will comprise tenor, soprano, baritone, bass and eighty choristers. The instruments are cymbals, two organs, harps, a violin quartet, oboes and flutes. WALTER LONERGAN.

## MENACE OF THE VIRTUOSO ORCHESTRA CONDUCTOR

[W. J. Henderson in N. Y. Sun]

AT the opera house, audiences assemble almost wholly to worship star singers. The operas themselves are secondary considerations. The chief question about an opera in this era is, "Does it contain a good part for Caruso?" In the concert hall virtuoso performers engage the public attention. It is not Beethoven's violin concerto, but Mr. Zimbalist's reading of it that we go to hear, not the B Flat Concerto of Brahms, but Mr. Bauer's interpretation. The one thing which we might hope to enjoy without the continual obtrusiveness of the personal element is orchestral music, but in recent years even this has been denied us. We no longer go to hear either orchestras or orchestral music, but the virtuoso interpretations of conductors.

And we expect virtuoso interpretations. A plain, honest straightforward direction no longer satisfies us. We directly encourage the exhibition of idiosyncrasies, the publication of wayward misconstructions, the distortion of rhythms and the transformation of tempi. And in the final outcome we shall discover that there is nothing more for us to obtain.

The situation is most deplorable. First

of all we have too many orchestral concerts, and second we are all absorbed in the sensational interpretations of star conductors, who cannot possibly continue to stimulate our jaded appetites. The true conditions which should surround orchestral performance demand first of all the abolition of conductor worship and the centralization of public thought upon the music. When this is the case the orchestral concert becomes a fixture in the musical life of a community and the conductor takes his rightful place.

Ray Bargy, a seventeen-year-old Toledo pianist, made his debut in that city recently, with much success. His program contained the Beethoven "Appassionata" Sonata, Toccata, Schumann's Nocturne and Ballade, Chopin, and numbers by Dreyshock, Debussy and Liszt, all of which he played in a masterly manner. He was assisted by Mrs. J. A. Taggart, contralto, who sang several songs.

Mrs. Caroline Hudson-Alexander, the New York soprano, was the soloist selected to assist Horatio Parker's New Haven Symphony Orchestra in its first "pop" concert in that city on April 26.

## Summer Class for Vocal Students

SERGEI KLIBANSKY

(Instructor Institute of Musical Art, New York)

June in New York; July, August, September in Switzerland

Apply by Appointment:

212 West 59th Street, New York



MADAME FITZ-RANDOLPH

(Katharine Timberman)

VOICE, MARCHESI METHOD

36 Ave. du Roule Neuilly-PARIS, France near the Bois de Boulogne

Regina De Sales

TEACHER OF SINGING

Pupils prepared for Opera, Oratorio, Concert 40 Rue de Villejuet (Ave. du Bois de Boulogne), Paris

THUEL BURNHAM

TEACHER OF PIANO

Pupil of Leschetizky and William Mason

119 Rue de La Tour (XVle) - - - PARIS

SHEA

VOICE, PERFECT FRENCH, PURE STYLE

The first American man to sing in opera in France Write for Treatise. 5 Rue Gounod,

PARIS

RARE OLD VIOLINS

JOHN MARKERT & CO. 33 WEST 8th ST. NEW YORK





## PERFORM WORKS OF CHRISTIAAN KRIENS

Unique Concert Shows Versatility  
of Dutch-American  
Composer

ONE of the most interesting recitals heard this season was the program of compositions of Christiaan Kriens, the Dutch-American composer, given in the Astor Gallery of the Waldorf-Astoria, New York, on Monday evening, April 22. Mr. Kriens had as assisting artists Anton Witek, violin, concertmaster of the Boston Symphony Orchestra; Vita Witek, pianist; Eva Emmett Wycoff, soprano; Maud Morgan, harp; Leo Schulz, violoncello, and his own string quartet, in which he was aided by William G. Doenges, second violin, Carl Binhak, viola, and Mr. Schulz, violoncello.

In spite of the inclemency of the weather the hall was filled to capacity with an audience made up largely of prominent New York musicians and people known in social circles. The opening work was Mr. Kriens's String Quartet in B Flat Minor, a composition which shows marked individuality of expression. Particularly happy is the third section, *Nocturno*, and the dainty *Scherzo*, with its airy effects. There was much applause at the close of the work and the players were called out a number of times.

Of the songs which were sung by Miss Wycoff "Vision" was perhaps the most admired, though "Le Soir," in which Mr. Doenges played a sympathetic violin obbligato, and "La Lettre d'adieu," strongly dramatic in outline, won sincere approval. Miss Wycoff, a singer of rare ability, entered into the spirit of these three French songs, her voice being rich and colorful and her enunciation distinct throughout her work, which also included "Always Have I Dreamed of Loving," from Mr. Kriens's opera "The Headless Horseman," "Each Little Flower I Love So Well," from his operetta "The Catskillians," and a charming "Swing Song." Mr. Kriens played excellent accompaniments for his songs.

Possibly the greatest interest attached to the first public performance in New York of the composer's Second Sonata, recently published in Paris. For this work Mr. and Mrs. Witek, who are friends of the composer, made a special trip from Boston, and their performance of the work was a sterling one. It is in the composer's present style, in the style of the modern French-

men, though he has at no time forgotten the fact that melody is necessary for the success of any composition, modern or ancient. The second movement is among the

oration" and a delicious bit of writing called "Vilanelle."

The concert was one which was successful in every detail from the opening quar-



Christiaan Kriens, the Dutch-American Composer. Reproduced from a Portrait in Oils

finest things Mr. Kriens has done, and it was received with unstinted applause. Miss Morgan played an Impromptu and Minuet, with good results, and Mr. Schulz, always an admirable artist, scored heavily in "Ad-

tet to the final song and the monotony, which is often liable to occur when the works of a single composer are heard for an entire evening, was conspicuous by its absence.

A. W. K.

## LONDON OPERA WAR HAS BEEN RESUMED

Hammerstein Opens Season with  
"Romeo" and Covent Garden  
Presents "Carmen"

LONDON, April 22.—Oscar Hammerstein reopened his London Opera House last night for his Summer season with a sumptuous production of "Roméo et Juliette" and as Covent Garden started its season last Saturday night London's opera war is on again and will be merrily waged for twelve weeks to come. Merrily, no doubt, for the public, but perhaps less happily for the impresarios, with visions of financial losses and threats and counter threats of lawsuits.

It was almost an all-American cast that Hammerstein presented in his opening bill. Orville Harrold sang *Roméo*, but owing to a severe cold was not in his best voice. As *Juliette* Felice Lyne was accorded an ovation, her work winning much praise from both audience and critics. Lydia Locke sang the rôle of the nurse. Henry Weldon Hughes was the *Friar Laurence* and scored a distinct success. Fritz Arinaldi, Hammerstein's new conductor, also shared in the triumph of the evening.

On the whole, however, there was no great amount of enthusiasm shown, and the London American colony was conspicuous by its absence. It is reported that \$150,000 has been subscribed for Hammerstein's Summer season, which will go a long way toward covering expenses.

"I never gave a production equal to this in New York," he declared, "and yet look how it is received!"

At the Saturday night Covent Garden performance a new *Carmen* was introduced to the London public. She is Mlle. Tarquinia, who is said to have displayed a voice notable for its strange and unusual qualities. The performance was brilliant and brought out a great array of royalty and leading social lights.

Monday night the new tenor, Signor Martinelli, made his début in "Tosca" and was given a stormy reception. Like many another, he is hailed as a "new Caruso." Mme. Edvina won new laurels in the rôle of *Tosca*.

The season's novelty, which Mr. Hammerstein will have to offer, will be the première performance of Lord Howard de Walden's "The Children of Don." Mr. Hammerstein is prepared to give a sumptuous production of this work by his greatest supporter and has specially engaged Arthur Nikisch, director of the London Symphony Orchestra, to conduct.

## BUSH & LANE PIANOS

Are made to satisfy the  
MUSICIAN, SINGER and MUSIC LOVER

BUSH & LANE PIANO CO., Holland, Mich.

## KURTZMANN Planos

Are Made to Meet the Requirements of the Most Exacting Musician—SOLD EVERYWHERE

C. KURTZMANN & CO., Makers

526-536 Niagara Street :: :: :: BUFFALO, N. Y.

## HENRY F. MILLER PIANOS

HENRY F. MILLER & SONS  
PIANO COMPANY, BOSTON

## Mehlin & Sons Pianos

Grand and Upright Grand

Are considered by expert judges to be the finest now made. They contain more valuable improvements than all others.

Warehouses:

27 Union Square - New York

Send for Illustrated Art Catalogue

## The EVERETT PIANO

One of the three great  
Pianos of the World

The John Church Company  
Cincinnati New York Chicago  
Owners of  
The Everett Piano Co. Boston

## The Baldwin Piano

Grand Prix Paris, 1900. The Grand Prize  
St. Louis, 1904.

Beautiful quality of tone, with a charm of its own.  
Distinguished by great durability.

The Baldwin Company

142 West 4th Street, CINCINNATI

FOR SIXTY YEARS

THE

## HAZELTON Piano

has stood for the highest in piano construction

HAZELTON BROS., 66-68 University Place, New York

The VOSE  
Trade Mark  
is the  
Guarantee  
of VOSE  
QUALITY

ESTAB. 1851  
Vose & Sons  
BOSTON.

VOSE  
&  
SONS

Piano Company

BOSTON